CATALOGUE

OF THE

COLLECTION OF PICTURES

BELONGING TO

THE MARQUESS OF LANSDOWNE, K.G.

AT LANSDOWNE HOUSE, LONDON

AND

BOWOOD, WILTS

1897

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TO THE READER.

In using this Catalogue, reference should be made from the number on the frame of the picture to the corresponding number in the Index on page vii for the Painter's name, which will be found alphabetically placed in the body of the Catalogue.

The plan of the Catalogue is historical, as well as descriptive. Short biographical notices of the several painters precede, in most cases, the descriptions of their works; the history, as far as known, of each picture is also given; together with its dimensions and the material on which it is executed.

The terms *right* and *left*, employed in the descriptions of the pictures, refer to the position of the spectator, not of the painting—and the dimensions given are sight measures.

GEORGE E. AMBROSE.

January, 1897.

INDEX

TO THE NAMES OF THE MASTERS OF THE PICTURES IN THE MARQUESS OF LANSDOWNE'S COLLECTION, ARRANGED ACCORDING TO THE NUMBERS OF THE PICTURES.

No.

1. ROMNEY, George.
2. VELAZQUEZ.
3. REYNOLDS, Sir Joshua.
4. REYNOLDS, Sir Joshua.
5. ROMNEY, George.
6. VECCHIA, Pietro.
7. GIORGIONE.
8. RENI, Guido.
9. CUYP, Aelbert.
10. MORALES, Luis de.
11. HACKAERT, Jan.
12. VELAZQUEZ.
13. MURILLO, Bartolomé E.
14. JACKSON, John.
15. HELST, Bartholomeus van der.
16. MARINARI, Onorio.
17. REYNOLDS, Sir Joshua.
18. MUSS, Charles.
19. BONE, Henry.
20. MUSS, Charles.
21. HOPPNER, John.

No.

22. BONE, Henry.
23. BONE, Henry.
24. MARINARI, Onorio.
25. ROMNEY, George.
26. BONE, Henry.
27. REYNOLDS, Sir Joshua.
28. RONDINELLO, Niccolo.
29. DOMENICHINO.
30. REYNOLDS, Sir Joshua.
31. REYNOLDS, Sir Joshua.
32. JACKSON, John.
33. TITIAN.
34. JERVAS, Charles.
35. SARTO, Andrea del.
36. GAINSBOROUGH, Thomas.
37. REYNOLDS, Sir Joshua.
38. LUINI, Bernardino.
39. BONE, Henry.
40. REYNOLDS, Sir Joshua.
41. GAINSBOROUGH, T.
42. SCHEDONE, Bartolommeo.
43. VICTORS, Jan.
44. TINTORETTO.
45. TITIAN.
46. WEST, Sir Benjamin.
47. FLORENTINE SCHOOL.
48. DYCK, Sir Anthony van.

No.

49. GIORGIONE.
50. POUSSIN, Nicolas.
51. GUERCINO.
52. HARLOW, George H.
53. TITIAN.
54. REYNOLDS, Sir Joshua.
55. TINTORETTO.
56. LANDSEER, Sir Edwin.
57. WRIGHT, Joseph.
58. REYNOLDS, Sir Joshua.
59. VERNET, Horace.
60. BEERSTRAATEN, Jan Abrahamsz.
61. BOTH, Jan.
62. UNKNOWN.
63. LINNELL, John.
64. METSU, Gabriel.
65. GUDE, Hans Frederick.
66. BONE, Henry.
67. BONE, Henry.
68. TITIAN (After).
69. BONE, Henry.
70. BONE, Henry.
71. STONE, Frank.
72. VENUSTI, Marcello.
73. CLOSTERMAN, John.
74. POUSSIN, Nicolas.
75. COQUES, Gonzales.
76. LAWRENCE, Sir Thomas.

No.

77. ECKHARDT, John G.
78. RAEBURN, Sir Henry.
79. MOLA, Pietro F.
80. ITALIAN SCHOOL.
81. ROBERTS, David.
82. REYNOLDS, Sir Joshua.
83. STILKE, Herman.
84. SARTO, Andrea del.
85. VENUSTI, Marcello.
86. CARRACCI, Antonio M.
87. DEININGER, J.
88. DOLCI, Carlo.
89. SCHEDONE, Bartolommeo.
90. RAPHAEL (After).
91. BONE, Henry.
92. CARRACCI, Lodovico.
93. MURILLO, Bartolomé E.
94. BONE, Henry.
95. BAINEY, J.
96. CARRACCI, Agostino.
97. VENETIAN SCHOOL.
98. MURILLO, Bartolomé E.
99. ROSA, Salvator.
100. REMBRANDT.
101. GUERCINO.
102. ROSA, Salvator.
103. GAINSBOROUGH, Thomas.
104. PARMIGIANO.

No.

105. BRONZINO.
106. REYNOLDS, Sir Joshua.
107. NEER, Aart van der.
108. REYNOLDS, Sir Joshua.
109. RUYSDAEL, Jacob van.
110. REYNOLDS, Sir Joshua.
111. NAVARETTE, Juan F.
112. CANALETTO, Antonio.
113. CUYP, Aelbert.
114. TITIAN.
115. MARINUS van ROMERSWAEL.
116. VINCI, Leonardo da.
117. CUYP, Aelbert.
118. CANALETTO, Antonio.
119. PACCHIAROTTO, Jacopo.
120. COLLINS, William.
121. BRONZINO.
122. HOGARTH, William.
123. RUYSDAEL, Jacob van.
124. SARTO, Andrea del.
125. REYNOLDS, Sir Joshua.
126. GUARDI, Francesco.
127. BERCHEM, Nicolas.
128. VELDE, William van de.
129. MURILLO, Bartolomé E.
130. REYNOLDS, Sir Joshua.
131. CARRACCI, Lodovico.
132. CARRACCI, Annibale.

No.

133. BASSANO, Jacopo da.
134. STEEN, Jan.
135. WILKIE, Sir David.
136. DYCK, Sir Anthony van.
137. PIOMBO, Sebastiano del.
138. WILKIE, Sir David.
139. TENIERS, David.
140. VERELST, Pieter.
141. MOLA, Pietro F.
142. GREUZE, Jean B.
143. SCHALCKEN, Godfried.
144. MAES, Nicolas.
145. DOMENICHINO.
146. BOTH, Jan.
147. JARDIN, Karel du.
148. VELAZQUEZ.
149. WILKIE, Sir David.
150. PYNACKER, Adam.
151. VELAZQUEZ.
152. WOUWERMAN, Philips.
153. VELDE, William van de.
154. RUYSDAEL, Jacob van.
155. WYNANTS, Jan.
156. BAKHUIZEN, Ludolf.
157. SLINGELANDT, Peter C. van.
158. TENIERS, David.
159. STEEN, Jan.
160. MIERIS, Frans van.

No.

161. DOU, Gerard.
162. TENIERS, David.
163. RAPHAEL.
164. DOMENICHINO.
165. CORREGGIO.
166. PIOMBO, Sebastiano del.
167. RAPHAEL.
168. GIORGIONE.
169. SARTO, Andrea del.
170. CORREGGIO.
171. RAEBURN, Sir Henry.
172. CLAUDE.
173. CALLCOTT, Sir Augustus W
174. UWINS, Thomas.
175. UNKNOWN.
176. BONE, Henry.
177. UNKNOWN.
178. LESLIE, Charles R.
179. LESLIE, Charles R.
180. LESLIE, Charles R.
181. GAUFFIER, Louis.
182. CARPENTIERS, Adrien.
183. HOGARTH, William.
184. REYNOLDS, Sir Joshua.
185. NEWTON, Gilbert S.
186. MEULEN, Adam Frans van.
187. VERNET, Emile J. Horace.
188. LAWRENCE, Sir Thomas.

No.

189. UNKNOWN.
190. WILSON, Richard.
191. LESLIE, Charles R.
192. } UNKNOWN.
193. }
194. COTES, Francis.
195. WICKSON, Paul G.
196. GAROFALO.
197. BOWDEN, John.
198. WILSON, Richard.
199. PICKERSGILL, Henry W.
200. PALMA, Jacopo.
201. SAUNDERS, John.
202. RUBENS, Peter P. (After).
203. } UNKNOWN.
204. }
205. LANDSEER, Sir Edwin.
206. LINGELBACH, Johann.
207. TENIERS, David.
208. MOOR, Karel de.
209. RUYSDAEL, Jacob van.
210. CAPPELLE, Jan van de.
211. CALLCOTT, Sir Augustus W.
212. GOODALL, Frederick.
213. COPE, Charles W.
214. MORLAND, George.
215. HURLSTONE, Frederick Y.
216. WOUWERMAN, Philips.

No.

217. LELY, Sir Peter (After).
218. WOODWARD, Thomas.
219. KENNEDY, William D.
220. REDGRAVE, Richard.
221. SOLOMON, Abraham.
222. STEENWYCK, Hendrick.
223. COOPER, Douglas.
224. COLLINS, William.
225. MÜLLER, William J.
226. SWARBRECK, Samuel D.
227. LUCKX, Frans J.
228. NEWTON, Gilbert S.
229. ROUGET, Georges.
230. NEWTON, Gilbert S.
231. NEWTON, Gilbert S.
232. CHAVET, Victor.
233. FRERE, Charles T.
234. ISABEY, Eugène L. G.
235. UNKNOWN.
236. DUBASTY, Adolphe H.
237. UNKNOWN.
238. } FRERE, Pierre E.
239. }
240. WYBURD, Francis John.
241. WALKER, Robert.
242. WILLIAMS, Edward C.
243. CALDERON, Philip H.

No.

244. CIPRIANI, Giovanni B.
245.
246.
247.
248.
249.
250.

251. STEINHÄUSER, Pauline.
252. CANO, Alonzo.
253. MURILLO, Bartolomé E. (After).
254. CARRACCI, Annibale (After).
255. EARL, J.
256. REMBRANDT (After).
257. TITIAN.
258. MEULEN, Adam Frans van.
259. VLIEGER, Simon de.
260. UNKNOWN.
261. LESLIE, Charles R.
262. UNKNOWN.
263. SEVERN, Joseph.
264. DYCK, Sir Anthony van.
265. RUBENS, P. P. (After).
266. JANSSENS, Cornelis.
267. AGLIO, Agostino.
268. SCOTT, Samuel.
269. NERENZ, Wilhelm.
270. REINAGLE, Philip.
271. LANDSEER, Sir Edwin.

No.

272. BREDAEL, Jan Frans van.
273. KAULBACH, Wilhelm van.
274. MORLAND, George.
275. ZOFFANY, Johann.
276. RUBENS, Peter P. (After).
277. WITHERINGTON, William F.
278. CRANACH, Lucas.
279. REYNOLDS, Sir Joshua.
280. LEE, Frederick R.
281. CUYP, Aelbert.
282. COOKE, Edward W.
283. BONINGTON, Richard P.
284. DYCK, Sir Anthony van (School of).
285. LANDSEER, Charles.
286. HILL, David O.
287. UNKNOWN.
288. GOTZENBERG, Jacob.
289. CARRACCI, Annibale (After).
290. REYNOLDS, Sir Joshua (After).
291. AGLIO, Agostino.
292. UNKNOWN.
293. } SCHIAVONE, Gregorio.
294. }
295. LINNELL, John.
296. ROBERTSON, Mrs.
297. GRANT, Sir Francis.
298. ZOFFANY, Johann.
299. UNKNOWN.

No.	
300.	CALLCOTT, Sir Augustus W.
301.	O'NEILL, G. B.
302.	RENI, Guido.
303.	ALBANI, Francesco.
304.	HOGARTH, William.
305.	WALMISLEY, Frederick.
306.	SWARBRECK, Samuel D.
307.	
308.	BARKER, Thomas J.
309.	REYNOLDS, Sir Joshua.
310.	
311.	GIORGIONE (After).
312.	LESLIE, Charles R.
313.	STANFIELD, Clarkson.
314.	
315.	
316.	
317.	
318.	
319.	
320.	
321.	
322.	
323.	EASTLAKE, Sir Charles L.
324.	
325.	DEININGER, J.
326.	WINGFIELD, James D.
327.	UNKNOWN.

No.

328. UNKNOWN.
329. BASSANO, Jacopo da.
330. DEDREUX-DORCY, Pierre J.
331. LE-BRUN, Marie Louise E.
332. UNKNOWN.
333. HOLST, Theodore von.
334. NEWTON, Mary.
335. GERARD, François P.
336. RUIPEREZ, L.
337. MILLAIS, Sir John E.
338. HOLST, Theodore von.
339. ZUCCHI, Antonio.
340. KOBERWEIN, Rosa.
341. NAVARETTE, Juan F. (After).
342. LEIGHTON, Lord.
343. VENETIAN SCHOOL.
344. UNKNOWN.
345. LEIGHTON, Lord.
346. LANDSEER, Sir Edwin.
347. LEIGH, James M.
348. } LESLIE, Charles R.
349. }
350. UNKNOWN.
351. LAWRENCE, Sir Thomas.
352. STEINBAUER, M.
353. PETRINI, Alessandro.
354. } WATTS, George F.
355. }

No.

356. } SEVERN, Joseph.
357. }

358. UNKNOWN.

359. JEVOIS, Th.

360. MULVANY, George.

361. STELLA, Jacques.

362. SOLOMON, Abraham.

363. PLASSAN, Antoine E.

CATALOGUE.

AGLIO (Agostino).

Born at Cremona in 1777, was educated at Milan, and studied at the Brera. In 1803 he came to England, and became an Assistant to William Wilkins, R.A., the well-known Architect. For many years Aglio was employed in the decoration of churches, theatres, and country mansions. He died in 1857.

No. 267. Bridge over the Blackwater, near Kenmare.

Two lofty arches of the bridge are seen, on the roadway of which peasants are passing; the banks of the river are thickly wooded. In the foreground two men are fishing. Blue sky.

On canvas, 3 ft. 4 in. high by 4 ft. 11½ in. wide.

No. 291. The Gap of Dunloe.

On canvas, 3 ft. 3½ in. high by 5 ft. wide.

ALBANI (Francesco).

Born at Bologna in 1578, and became one of the earliest pupils of the Carracci. He executed many works in Rome; his four allegorical pictures of the "Elements," now in the Borghese Palace, are reckoned among the finest of his works. He was very successful in painting children. He died in 1660.

No. 303. St. John Preaching.

In the foreground a group of figures are seated on the bank of a river, under the shade of some trees, listening to the preaching of the Saint. Landscape background, with distant hills.

On copper, 1 ft. 11¾ in. high by 1 ft. 3½ in. wide.

See Waagen's *Art Treasures*, Vol III., p. 165.

BAARSTADT.

(*See* LINGELBACH (Johann). No. 206.)

BAINEY (J.).

An English Artist who painted in the early part of this century. No particulars of his life are recorded.

No. 95. Peasants at a Cottage Door.

A peasant woman, humbly clad in a brown dress, red bodice, and a red handkerchief tied on her head, over which she wears a black hat, is offering her wares to a boy standing at the half-opened door of a cottage on the left. By the woman's side her child sits on the steps, with her hands crossed in her lap.

Signed:—"J. Bainey. 1810."

On canvas, 1 ft. $8\frac{1}{2}$ in. high by 1 ft. $4\frac{1}{2}$ in. wide.

BAKHUIZEN (Ludolf),

A celebrated painter of sea-pieces, was born at Emden, 18th December, 1631. He studied under Everdingen, and received instructions from the marine painter, H. Dubbels. He died at Amsterdam, 17th November, 1708.

No. 156. A small Sea-piece.

On the right a sailing barge; in the distance buildings, slightly above the level of the water, and several vessels. In the foreground the figures of some fishermen on the shore.

On panel, $5\frac{3}{4}$ in. high by $10\frac{1}{4}$ in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 163.

BARKER (Thomas Jones).

A popular painter of battle-pieces and military subjects, was the son of "Barker of Bath," from whom he received his first teaching, and was born in 1815. At the age of 19 he went to Paris, and entered the studio of Horace Vernet. Barker died in 1882.

No. 308. "Fleur de Marie."

Small full-length figure of a Peasant girl standing at a gate with a basket on her arm. In the background is a mansion.

Signed:—"T. J. Barker."

On panel, 7 in. high by 5 in. wide.

BASSANO (Jacopo da).

Jacopo da Ponté, commonly called Il Bassano, or Jacopo da Bassano, from his native place in the Venetian State, was born in 1510. After a short stay in Venice, where he copied the drawings of Parmigiano and the works of Bonifazio and Titian, he returned to Bassano, where he spent the greater part of his life. He died on the 13th February, 1592.

No. 133. The Descent from the Cross.

At the foot of the cross Joseph of Arimathea is supporting the body of our Lord, round which he is wrapping the linen sheet; behind him a man holds a ladder. At our Saviour's feet are the two Maries; two other figures in the background. The darkness of the scene is lit by a tall flambeau, which stands in the centre. Small full-length figures.

On slate, 11¾ in. high by 9½ in. wide.

See Mrs. Jameson's Catalogue, No. 1.
— Waagen's *Art Treasures*, Vol. III., p. 158.
Exhibited at the Royal Academy in 1884, No. 263.

Purchased by Lord Lansdowne at Stuttgart.

No. 329. The Nativity.

On the left the Virgin is raising the linen covering from the Infant Saviour, who lies on the ground. By her side sits St. Joseph, further to the left are three other figures. On the right are three shepherds, one of whom reverentially bends forward to gaze at the Child, another is leading an ox. Background of ruins, with a landscape beyond.

On canvas, 4 ft. 8 in. high by 4 ft. 11 in. wide.

From the Count de Flahault's Collection.

BEERSTRAATEN (Jan Abrahamsz).

Was born at Amsterdam in 1622. His works consist of marine and coast views, winter landscapes peopled with skaters, and, occasionally, sea-fights. He died at Amsterdam, it is supposed, in 1666.

No. 60. Landscape in Winter.

In the foreground a frozen canal with ships and boats locked in the ice. Behind it quays and the houses of Amsterdam—roofs, streets, and bridges are covered with snow. Numerous figures skating and amusing themselves on the ice.

On canvas, 2 ft. 11½ in. high by 4 ft. 2 in. wide.

Formerly attributed to Hendrick van Avercamp. Traces of Beerstraaten's signature are, however, discernible below on the right edge of the picture.

Purchased by the fifth Marquess of Lansdowne at the sale of the Anthony Collection in 1870.

BERCHEM (Nicolas).

Born at Haarlem in 1620. It was from his father that he received his first instruction in Art. He afterwards studied under Jan van Goyen, J. B. Weeninx, and Jan Wils, whose daughter he married From the nature of his scenes he is supposed to have studied in Italy. He died at Amsterdam, 18th February, 1683.

No. 127. Landscape.

In the foreground three peasants, one riding, the others on foot, are driving sheep and cattle towards the river through a ford in which part of the herd is already passing. Beyond the river some farm buildings, and above them an old castle standing on a height, round the foot of which the river flows. In the distance on the right another castle. In the background high mountains. Blue sky with clouds.

Signed :—" Berchem."

On panel, 10 in. high by 12 in. wide.

See Mrs. Jameson's Catalogue, No. 63.
— Waagen's *Art Treasures*, Vol. III., p. 160.
Exhibited at the Royal Academy in 1884, No. 78.

BONE (Henry), R.A.

Son of a cabinet-maker; born at Truro, in Cornwall, 1755; apprenticed to a china manufacturer at Bristol; came to London 1779; became distinguished as a miniature portrait painter on enamel; enamel painter to George III. and IV. and William IV.; elected Royal Academician 1811; died 1834.

The following twelve enamels are copies from celebrated pictures:—

No. 19. Lot and his Daughters leaving Sodom—after GUIDO RENI.

On copper, 10 in. high by 8 in. wide.

See Mrs. Jameson's Catalogue, No. 111.

The original is in the National Gallery, London, No. 193.

No. 22. Susannah and the Elders—after GUIDO RENI.

On copper, 8 in. high by 10 in. wide.

See Mrs. Jameson's Catalogue, No. 110.

The original is in the National Gallery, London, No. 196.

No. 23. Master Crewe in the Costume of Henry VIII.—after SIR J. REYNOLDS.

On copper, 8 in. high by 6¼ in. wide.

See Mrs. Jameson's Catalogue, No. 113.

The original is at Crewe Hall.

No. 26. The Virgin and Child with the Infant St. John—after RAPHAEL.

On copper, 9½ in. high by 7¼ in. wide.

See Mrs. Jameson's Catalogue, No. 107.

The original is in the Bridgewater Collection.

No. 39. Portrait of William, First Marquess of Lansdowne (1737–1805)—after SIR J. REYNOLDS.

Enamel, 8 in. high by 5½ in. wide.

No. 66. Marriage of St. Catherine—after CORREGGIO.

Enamel, $8\frac{1}{2}$ in. high by $6\frac{3}{4}$ in. wide.
The original is in the Louvre, Paris, No. 19.

No. 67. Portrait of Lady Romilly—after JOHN HOPPNER, R.A.

Bust length: full face; black silk dress with low-cut bodice; a shawl hangs loosely over the shoulders. Red curtain in background.
Enamel, $5\frac{3}{4}$ in. high by $3\frac{3}{4}$ in. wide.

No. 69. Helena Fourment, second Wife of Rubens, with two of her Children—after RUBENS.

Enamel, $9\frac{3}{4}$ in. high by 7 in. wide.
The original is in the Louvre, Paris, No. 460.

No. 70. Portrait of Sir Samuel Romilly (1757–1818)—after SIR T. LAWRENCE, P.R.A.

Bust length: seated: full face: dressed in a black coat and vest. Red curtain in background.
Enamel, 5 in. high by $4\frac{3}{4}$ in. wide.

No. 91. "La Vierge au Panier"—after CORREGGIO.

On copper, $12\frac{3}{4}$ in. high by $9\frac{1}{2}$ in. wide.
See Mrs. Jameson's Catalogue, No. 109.

The original is in the National Gallery, London, No. 23. This copy differs very much from the original; it is painted after an old copy such as the picture, No. 255, in the Dulwich Gallery, and No. 159 in the Dresden Gallery, where the same variations from the original are to be noticed.

No. 94. Danäe—after TITIAN.

Enamel, $8\frac{1}{2}$ in. high by 1 ft. wide.
Inscribed on the frame :—HBONE.

See Mrs. Jameson's Catalogue, No. 108.

The original is in the Gallerie Nazionale at Naples.

No. 176. Head of the Virgin—after Giovanni Castelli.

Enamel, $4\frac{1}{4}$ in. high by $3\frac{3}{4}$ in. wide.
Inscribed on the frame :—HBONE.

BONINGTON (Richard Parkes).

Figure and landscape painter. Born in the village of Arnold, near Nottingham, October the 25th, 1801. At an early age he went to Paris and copied in the Louvre and studied under Baron Gros. In 1822 he visited Italy and executed some elaborate views there, both in oil and water-colours. In 1826 he exhibited two views on the French coast at the British Institution. He died in London on the 23rd September, 1828, and was buried at Pentonville Church.

No. 283. Coast Scene.

In the foreground two little girls with baskets and fish on a sandy shore. Beyond them a vessel has been left high and dry by the receding tide. On the left a waggon is approaching across the sands, which stretch far into the distance. On the right a low cliff, and in the distance the buildings of a sea-side town.

Signed :—"R. Bonington, 1820."

On canvas, 1 ft. 6 in. high by 1 ft. 9½ in. wide.

See Mrs. Jameson's Catalogue, No. 114.

BOTH (Jan).

The eminent landscape painter, was born at Utrecht about 1610. He first commenced to study under his father, a painter on glass, and was afterwards placed under Abraham Bloemart. He was constantly associated in the production of his pictures with his brother Andrew, who accompanied him to France and Italy. Jan died at Utrecht, 9th August, 1652.

No. 61. Landscape in the Campagna.

On the left a river is flowing from the distant mountains, crossed in the middle distance by a castellated bridge. On the right, tall trees and cattle with peasants ; in the centre, the artist is painting, watched by a shepherd, who looks over his shoulder. Sky clear, with warm and mellow evening light.

The view recalls the Ponte Lucano over the river Anio on the way between Rome and Tivoli ; the large circular building in the distance being the tomb of M. Plantius Silvanus, once Consul with the Emperor Augustus.

On canvas, 3 ft. 1½ in. high by 3 ft. 8 in. wide.

Exhibited at the British Institution in 1849, and again in 1865.
——— ——— Royal Academy in 1877, No. 282.
See The Athenæum, 1849, p. 674.
— Mrs. Jameson's Catalogue, No. 65.
— Waagen's *Art Treasures*, Vol. II., p. 153.

No. 146. Landscape and Figures.

Scene on a road outside the wall enclosing a large farm-house and its outbuildings, above which a dovecot rises. In the road are several figures playing at bowls. On the right a pool at which two cattle driven by a peasant have stopped to drink. In the centre of the foreground is a man riding a mule.

On panel, 1 ft. 5½ in. high by 1 ft. 9¼ in. wide.

See Mrs. Jameson's Catalogue, No. 64.
— Waagen's *Art Treasures*, Vol. III., p. 165.

BOWDEN (John).

An English Painter who was living in 1836.

No. 197. Portrait of a Lady,

In an orange-coloured silk dress trimmed with fur. A spray of roses fastened in her hair. Half-length: life size.

Painted in 1836.

On canvas, 2 ft. 5½ in. high by 2 ft. wide.

BREDAEL (Jan Frans van).

Born at Antwerp in 1683, and died there in 1750. He attached himself to study and copy the works of Philips Wouwerman and Jan Brueghel, and was the most successful of the imitators of the former.

No. 272. A Battle.

A cavalry fight; prominent among the troopers is a Moorish standard-bearer, who is engaged in conflict with a Spaniard. A wounded horse and soldier are lying in the foreground.

On copper, 1 ft. 3 in. high by 1 ft. 7¾ in. wide.

BRONZINO (Angelo di Cosimo, called).

Born at Monticelli, near Florence, in 1502. Studied first under an obscure painter, then under Raffaellino del Garbo, and subsequently became the favourite pupil of Pontormo. He was an ardent admirer of Michelangelo's style, and was much employed by the Grand Duke Cosmo I. He died at Florence, 1572.

No. 105. Portrait of a Boy.

Life size: three-quarter length: full face; apparently about ten years old. He is dressed in a black vest striped with gold, and fastened round the waist with a dark sash; the white lace collar shows round the neck. In his right hand he holds an open book, the left rests upon the arm of the chair in which he is sitting. Background of red draperies.

On panel, 2 ft. 4½ in. high by 1 ft. 11¼ in. wide.

See Mrs. Jameson's Catalogue, No. 3.
— Waagen's *Art Treasures*, Vol. III., p. 160.
— *The Athenæum*, 12th January, 1884, p. 62.
Purchased by Lord Lansdowne at Lord Vernon's sale.

No. 121. Supposed Portrait of Luigi Gonzaga.

> "From the nimbus round his head it might have been concluded that this was St. Louis Gonzaga, who was born in 1568, became a Jesuit at eighteen, died in 1591, was beatified in 1621, and canonized in 1726; but then Bronzino could not have been the painter, as he died in 1572, four years after the birth of this Gonzaga."—*Vide Royal Academy Catalogue*, 1884.

Life size: half-length: body and face slightly turned towards the right. He is dressed in black armour, above which is seen a white lace collar. In his right hand he carries a flag, and in his left a palm branch. The folds of the flag fill nearly the whole of the background, and almost conceal a statuette of a bacchante and young Bacchus which appear behind the flag on the left.

On panel, 2 ft. 6 in. high by 1 ft. 11 in. wide.

From the Collection of Mr. Beckford at Fonthill.

Exhibited at the Royal Academy in 1884, No. 168.
See Mrs. Jameson's Catalogue, No. 2.
— Waagen's *Art Treasures*, Vol. III., p. 158.
— *The Athenæum*, 12th January, 1884, p. 62.
— *The Academy*, 19th January, 1884, p. 501.

CALDERON (Philip H.), R.A.

No. 243. "La Demande en Mariage."

In a humble apartment an old man and his daughter are seated on a wooden bench, the former intently reading a letter from the girl's suitor begging for the old man's sanction to their alliance. At an open doorway on the right the young man peeps in, anxious to know the result of his appeal. A sword and a lantern hang on the wall in the background.

Signed :—" P. H. Calderon, 1860."

On canvas, 2 ft. $3\frac{1}{2}$ in. high by 3 ft. wide.

Exhibited at the Royal Academy in 1861.
———— International Exhibition of 1862.

CALLCOTT (Sir Augustus W.), R.A.

Landscape and marine painter, was born at Kensington in 1779. In his boyhood he was one of the choristers at Westminster Abbey, but at an early age he adopted painting as his profession. He was for many years a contributor to the Exhibitions of the Royal Academy, of which he was elected an Associate in 1806, and an Academician in 1810. He appears to have modelled his style on that of Claude. In 1837 he was knighted by the Queen, and in 1844 appointed Keeper of the Royal pictures. He died on the 25th November, 1844, and was buried in Kensal Green Cemetery.

No. 173. Landscape.

A view over the Campagna of Rome. On the right, buildings, with a religious procession; and on the left, a herdsman and his flock.

On canvas, $10\frac{1}{2}$ in. high by 4 ft. $4\frac{1}{2}$ in. wide.

See Mrs. Jameson's Catalogue, No 116.
— Waagen's *Art Treasures*, Vol. II., p. 152.

No. 211. The Pool of the Thames.

On the right a group of sailing-vessels and barges. On the left a waterman, in his red coat with badge, is rowing in a wherry laden with vegetables, and is on the point of running into another boat in

which are a fisherman and his boy. Buildings and shipping on both sides of the river.

Signed and dated :—"A. W. C., 1815."

On canvas, 5 ft. high by 8 ft. wide.

See Mrs. Jameson's Catalogue, No. 115.
— Waagen's *Art Treasures*, Vol. III., p. 165.
— *The Athenæum*, 16th February, 1884, p. 222.
Exhibited at the Royal Academy in 1884, No. 49.

Painted for Lord Lansdowne, who commissioned the artist to go down the river in a boat and select a scene for the picture which he was to paint.

No. 300. Portrait of Maria Dundas, afterwards Lady Callcott.

Life size : three-quarter length : seated : full face, looking up. She wears a black dress, white ruff, and a turban. In her right hand a book ; her left arm rests on the back of her chair, and with her fingers she holds a string of beads. Dark background. Painted in 1836.

On canvas, with an arched top, 3 ft. 6 in. high by 2 ft. 6 in. wide.

See Waagen's *Art Treasures*, Vol. II., p. 152.
Exhibited at the National Portrait Exhibition in 1868, No. 579.

CANALETTO (Antonio).

Born at Venice in 1697. Originally a scene painter. In 1719 he went to Rome and spent some time there drawing and copying the antiquities of that city. Returning to his birth-place, he occupied himself in painting pictures of Venice, one of the principal being a view on the Grand Canal. Canaletto came to London in 1746 and remained two years. He painted Northumberland House and Windsor Castle. Died at Venice in 1768.

No. 112. View in Venice.

The Piazza of St. Mark, looking towards the Campanile and Church of St. Mark. Blue sky.

On panel, 10 in. high by 1 ft. 7 in. wide.

See Mrs. Jameson's Catalogue, No. 5.
— Waagen's *Art Treasures*, Vol. III., p. 159.
— *The Athenæum*, 2nd February, 1884, p. 156.
Exhibited at the Royal Academy in 1884, No. 184.

No. 118. View in Venice—the companion to No. 112.

The Piazzetta of St. Mark, looking towards the Grand Canal. Blue sky.

On panel, 10 in. high by 1 ft. 7 in. wide.

See Mrs. Jameson's Catalogue, No. 4.
— Waagen's *Art Treasures*, Vol. III., p. 159.
— *The Athenæum*, 2nd February, 1884, p. 156.
Exhibited at the Royal Academy in 1884, No. 182.

CANO (Alonzo).

A Spanish painter, architect, and sculptor, was born at Granada in 1601. He studied under Pacheo and Juan del Castillo. He was patronised by Olivarez and appointed Director-General of the King's Works at Madrid. Nearly all the churches of Granada are enriched by his paintings. He died in 1667.

No. 252. The Assumption of the Virgin.

The Virgin, a life-size figure, standing on clouds with her hands joined as in prayer is being wafted towards Heaven by Cherubim and Seraphim. She is clad in a white tunic and blue flowing drapery. Her head is surrounded by a nimbus of ten stars. Above, the Holy Spirit is seen in the form of a dove.

On canvas, 7 ft. high by 5 ft. 7½ in. wide.

CAPPELLE (Jan van de).

Supposed to have been born about 1635. Of the life of this painter only a few particulars are known. He probably studied under Simon de Vlieger. He painted as late as 1680.

No. 210. A Sea-piece.

A Dutch boat with four persons on board, and a small boat in tow, is sailing away from the spectator ; ahead of her and on the same course is another vessel of the same size. A wooden jetty in the distance on the right. A squall coming on.

On canvas, 1 ft. 10 in. high by 2 ft. 3 in. wide.

Exhibited at the British Institution.
See Mrs. Jameson's Catalogue, No. 95.
— Waagen's *Art Treasures*, Vol. II., p. 152, and Vol. III., p. 164.
From the Collection of Lord Charles Townshend.

CARPENTIERS (Adrien),

Was a native of Switzerland, who settled in London as a portrait painter about 1760. In 1763 he was a member of the Free Society of Artists, and exhibited at the Spring Gardens Exhibitions. From 1770 to 1774 he sent portraits to the Royal Academy. One of his best works is the portrait of Roubilliac, now in the National Portrait Gallery. He died at Pimlico about 1778.

No. 182. Portrait of Richard (Beau) Nash (1675-1761).

Life size: bust length: full face: dressed in a green velvet coat, brown vest, and grey wig.

Signed:—"Adr. Carpentiers, P. A°. 1745."

Inscribed in the left-hand corner of the Portrait:—"R. Nash, Æt. 71."

On canvas, 2 ft. 4½ in. high by 1 ft. 11½ in. wide.

CARRACCI (Agostino).

Born at Bologna in 1557. He studied for a time at Parma and at Venice, and after his return to Bologna, in 1589, was the most active teacher in the celebrated school of the Carracci. He was painter, engraver, poet and musician. Died at Parma in 1602.

No. 96. The Holy Family.

On the right the Madonna, clad in a red garment and blue mantle, holds with her left hand the Infant Christ, who nestles to her shoulder. On the left, St. Joseph, holding a staff in his hand, is seen in profile, Figures half-length.

On panel, 1 ft. 8 in. high by 1 ft. 4 in. wide.

Exhibited at the British Institution in 1819.
See Waagen's *Art Treasures*, Vol. II., p. 150.

CARRACCI (Annibale).

Born at Bologna in November 1560. Ludovico Carracci, his uncle, was his first and only instructor in Art. Annibale visited Parma in 1580, and Rome in 1600, when he commenced the decorations in the Farnese Palace, which occupied him about four years. His most celebrated easel picture was formerly in the Orleans Gallery, but is now at Castle Howard. It represents the "Deposition from the Cross." Annibale Carracci died at Rome in 1609.

No. 132. "La Procession du Saint Sacrament."

Along the shore of a lake or bay a procession of people on foot is winding two and two. It is headed by a Priest, who bears before him a tall chalice. Four attendants hold a canopy over him, and others precede him carrying a banner and lighted candles. The procession has emerged from a large building on the right of the picture, and is passing out of sight on the left behind a bank, upon which stand two large trees. A tall fir rises in the foreground on the opposite side. In the centre is a wooded island, joined to the shore by a slight bridge; some figures are kneeling on the island and watching the procession. On the right, the background rises rapidly towards the blue mountains in the distance.

On canvas, 1 ft. 3½ in. high by 1 ft. 6½ in. wide.

Engraved under the title of "*La Procession du St. Sacrament.*"
See Mrs. Jameson's Catalogue, No. 7.
— Waagen's *Art Treasures*, Vol. III., p. 160.

Formerly in the Orleans Gallery.

CARRACCI (Annibale) After.

No. 254. Raising the Widow's Son at Nain.

Our Lord stands on the left with His right hand outstretched towards the Widow's Son, who is about to rise from his bier; a Disciple and the Widow stand close to the Saviour. Further to the right are three other figures gazing on the scene with astonishment. Architectural background, with a peep of blue sky.

On canvas, 4 ft. 6½ in. high by 3 ft. 8 in. wide.

No. 289. The Deposition from the Cross.

The body of our Lord rests in the lap of the Virgin, who has swooned and is being supported by one of the Holy Women. Salome and Mary Magdalene bend over the Saviour in attitudes of deep grief.

On canvas, 2 ft. high by 2 ft. 4¼ in. wide.

A copy from the celebrated picture known as the "Three Maries," formerly in the Orleans Gallery, and now in the Earl of Carlisle's Collection at Castle Howard.

CARRACCI (Antonio Marziale).

A son of Agostino Carracci, born at Venice in 1583, and was educated under Annibale Carracci, whom he accompanied to Rome when he went to decorate the Farnese Gallery. With the advantage of Annibale's instruction, and endowed with natural genius, he soon became an able designer. One of his esteemed performances is a frieze in one of the apartments of the Pontifical Palace of Monte Cavallo. Antonio's works are rarely met with. He died at Rome in 1618.

No. 86. The Virgin and Child.

The Virgin, a three-quarter length figure, clad in a pink garment and blue mantle, is sitting facing the spectator. The child, undraped, sits astride on His Mother's knee and turns towards her breast.

On panel, 6¼ in. high by 4¾ in. wide.

See Mrs. Jameson's Catalogue, No. 10.
— Waagen's *Art Treasures*, Vol. II., p. 151.

The painter's model must have been the celebrated statue of Michelangelo at the Sagrestia Nuova of St. Lorenzo in Florence.

CARRACCI (Lodovico),

The real founder of the eclectic school, was born at Bologna, in April 1555. In early youth he entered the school of Fontana, and afterwards painted under Passignano at Florence. On his return to Bologna, Lodovico opened, in 1589, in conjunction with his two nephews, Agostino and Annibale Carracci, an Academy known as the "School of the Carracci," which was kept by the three until 1600, from which time till 1619, the year of his death, it was conducted by Lodovico alone.

No. 92. Christ on the Mount of Olives.

The Saviour, clad in a grey garment and blue mantle, is seen kneeling, His hands crossed on His breast; fair curls fall over His face, on which, and on the ground before Him, drops of blood are visible. On the left an Angel stands before Christ holding in one hand the cup and carrying the cross on his left shoulder. On his left four cherubs are seen hovering; the first embraces the cross, the second carries the rod, the third the nails, and the fourth the crown of thorns. Behind the Angels the blue sky is seen. To the right a darkness is spread, through which are discernible a high tree and the figures of the sleeping disciples.

On copper, 1 ft. 6 in. high by 1 ft. $2\frac{1}{2}$ in wide.

The frame shows the coat-of-arms of an Italian town under the Emperor's protection.

See Mrs. Jameson's Catalogue, No. 9.

— Waagen's *Art Treasures*, Vol. II., p. 150.

Exhibited at the British Institution in 1819.

Formerly in the Giustiniani Gallery, from which it was purchased by Bonnemaison, who sold it to Lord Lansdowne.

No. 131. The Virgin and Child with Saints.

On the left the Virgin sits holding an open book above the head of the Infant Saviour, who is placed at her side. He holds some ears of corn in His hand. Before them are six Saints worshipping.

On panel, $11\frac{1}{2}$ in. high by $9\frac{3}{4}$ in. wide.

See Mrs. Jameson's Catalogue, No. 8.

— Waagen's *Art Treasures*, Vol. III., p. 158.

Purchased by Lord Lansdowne at the sale of the Hon. Charles Greville's pictures; it had been brought by his uncle, Sir William Hamilton, from Italy. A duplicate was in Mr. Rogers' Collection.

CHAVET (Victor).

A French painter, was born in 1822. Four of his works were exhibited in the Paris Universal Exhibition of 1855.

No. 232. The Connoisseurs.

Two gentlemen in the dress of the eighteenth century are examining a small landscape with attention. Their backs are turned towards the spectator. Figures, small full length.

Signed:—"V. Chavet, '53."

On panel, 5¼ in. high by 3⅞ in. wide.

CIPRIANI (Giovanni Battista).

Born at Florence in 1727. He received his first instructions from Ignatius Hugford, an Englishman settled in Florence. In 1755 he came to England, whither his reputation had preceded him. He restored some of Verrio's paintings at Windsor, as well as the ceiling by Rubens in the Chapel at Whitehall in 1778. Many engravings from his designs were executed by Bartolozzi. He died in 1785.

No. 244. A Mythological Subject.

Cupid and Psyche.

On canvas, circular, 2 ft. 4 in. in diameter.

No. 245. A Mythological Subject.

Venus seated on the ground weeping, and an attendant drawing her attention to a ship on the right. A cupid, also weeping, is standing at the feet of Venus with his left hand over his eyes.

On canvas, 3 ft. high by 2 ft. 4 in. wide.

No. 246. A Mythological Subject.

Mercury offering a cup to a female figure.

On canvas, circular, 2 ft. 4 in. in diameter.

No. 247. A Mythological Subject.

This probably represents the Captive of Hymen. A group of five figures.

On canvas, 2 ft. 5 in. high by 3 ft. 7 in. wide.

No. 248. A Mythological Subject.

A Goddess, nearly nude, seated on a bed with a vase in her left hand, is directing the attention of an attendant who stands beside her to an object not seen in the picture.

On canvas, circular, 2 ft. 4 in. in diameter.

No. 249. A Mythological Subject.

Mars, Venus and Cupid. Cupid is drawing the attention of Mars to Venus lying asleep on the ground, and at the same time partly removing the drapery which covers her. To the left a satyr bends forward to gaze at Venus.

On canvas, 3 ft. 1 in. high by 2 ft. 4 in. wide.

No. 250. A Mythological Subject.

A Goddess giving a vase to Cupid.

On canvas, circular, 2 ft. 4 in. in diameter.

CLAUDE.

Claude Gellée, or Gillée, called Claude de Lorraine or le Lorrain, was born at Chamagne in Lorraine, France, in the year 1600; he was brought up as a pastry-cook, and commenced his Roman career as the servant of Agostino Tassi, the landscape painter. He died at Rome in 1682. French School.

No. 172. A Seaport.

A view looking out to sea. In the foreground to the right are three columns of a large building, near which is a boat with two men in it; other boats and ships beyond. On the left is a building in front of which are numerous figures; trees and a high tower beyond. Blue sky, with light clouds, lit up by the morning sun, which shines across the sea.

On copper, 1 ft. 1 in. high by 1 ft. 4 in. wide.

Exhibited at the Royal Academy in 1876, No. 167, and in 1888, No. 133.
See Mrs. Jameson's Catalogue, No. 12.
— Waagen's *Art Treasures*, Vol. III., p. 161.
— *The Academy*, 21st January, 1888, p. 49.

From Danoot's Collection. At his sale, bought by Nieuwenhuys, the picture dealer, from whom Lord Lansdowne purchased it for £1,400.

CLOSTERMAN (John).

Born at Osnaburgh in 1656. He came to England in 1681; and in 1696 paid a visit to Spain, where he executed portraits of the King and Queen. Closterman was largely patronized in England. He died in Covent Garden in 1713.

No. 73. Portrait of Sir William Petty (1623–1687).

(*See* Nos. 237 and 262 by Unknown Painters).

Life size: full face: three-quarter length. Dressed in a loose brown silk robe showing white sleeves; white lace scarf, and full brown wig. His right arm rests on a stone pedestal. Background of sky.

On canvas, 4 ft. 1 in. high by 3 ft. 3½ in. wide.

COLLINS (William), R.A.

Was born in London in 1788. In 1807, after having studied for many years under his father's guidance, he obtained admission as a student into the Royal Academy, and was elected an Associate in 1814, and a full Member in 1820. Collins is well known by the rustic simplicity of his pictures. He died in London in 1847.

No. 120. The Bird-catchers.

On a knoll beside a brook, which occupies the foreground of the picture, are three boys, one, kneeling on the ground, is holding the strings of a bird trap, another is baiting a trap with some seeds, and the third stands watching his companion. Beyond the stream on the right is a cottage and a wood; in the distance flat country; cloudy sky lit up by the rising sun.

On canvas, 3 ft. 3 in. high by 4 ft. 1 in wide.

Painted in 1814.

Exhibited at the Royal Academy in 1888, No. 10.

See Mrs. Jameson's Catalogue, No. 118.

— *The Academy*, 4th February, 1888, p. 85.

No. 224. Landscape and Figures.

The sea-shore at night-fall. A group of peasants, consisting of a man, three women, and two children, are earnestly praying before an image of the Virgin fixed to a rude wooden pillar and illuminated by a rough lantern suspended in front of it. High mountains in the background.

On canvas, 2 ft. 11 in. by 4 ft. wide.

COOKE (Edward W.) R.A.

The son of an engraver, was born in London in 1811, and was brought up to follow his father's profession, but at an early age he determined to adopt oil painting. In 1832 he sent three of his works to the Royal Academy, of which Institution he was elected an Associate in 1851, and a full Member in 1864. His pictures generally illustrate views on the Thames, the Medway, and the English coast, as well as scenes from Holland and France. He died in 1880.

No. 282. Mont St. Michel, in Normandy.

In the foreground a heavy cart drawn by two oxen and a powerful grey horse is crossing the sands, from which the tide is just receding; other figures on horseback and on foot are following them. Beyond the sands the mount towers high into the air, its summit crowned by the towers of a tall castle, its lower slopes covered with buildings, and in places fortified.

Signed:—"E. W. Cooke, 1840."

On canvas, 3 ft. 5 in. high by 4 ft. 7½ in. wide.

See Mrs. Jameson's Catalogue, No. 119.
— Waagen's *Art Treasures*, Vol. III., p. 166.

COOPER (Douglas).

An English painter who lived in the early part of this century. No particulars of his life are recorded.

No. 223. Othello Relating the Story of his Life.

Desdemona and Brabantio sit on the right of the picture. Desdemona leans her head upon her father's shoulder; both listen with rapt attention to Othello's narrative.

Othello.—Act I. Scene 3.

"Her father loved me; oft invited me;
Still question'd me the story of my life,
From year to year: the battles, sieges, fortunes,
That I have passed.
I ran it through, even from my boyish days.
. . . . .
She loved me for the dangers I had pass'd,
And I loved her that she did pity them.
This only is the witchcraft I have used."

On canvas, 3 ft. 3 in. high by 4 ft. 1 in. wide.

See Mrs. Jameson's Catalogue, No. 120.

COPE (CHARLES W.), R.A.

Was born at Leeds in 1811. At an early age he visited Italy, and studied the works of Raphael. In 1844 he was elected an Associate, and in 1848 a full Member of the Royal Academy, where he exhibited altogether 134 works. Cope was awarded one of the first six commissions to paint in fresco at Westminster Hall. He died on the 21st August, 1890.

No. 213. Entrance to the Church of St. Mark, at Venice.

A young girl dressed in white is entering the church door accompanied by an old woman in a red cloak, who dips her fingers as she passes in the carved stone basin. Behind them follow a priest, in a broad-leaved hat, and other figures.

On canvas, 2 ft. 10 in. high by 1 ft. 10½ in. wide.

See Mrs. Jameson's Catalogue, No. 121.
— Waagen's *Art Treasures*, Vol. III., p. 165.

COQUES (Gonzales).

A Flemish painter of portraits, was born at Antwerp in 1618 and died there in 1684. He was an imitator of Van Dyck.

No. 75. Portrait of an Architect and his Wife.

The Architect, a man of about thirty-five years of age, sits on the left before a writing-table holding a pair of compasses on an architectural plan ; he is turning round towards his wife, who stands behind his chair, fashionably dressed and holding gracefully a fan in her right hand. They are on a terrace, beyond which are seen architectural buildings and terminal figures of fauns.

On canvas, 1 ft. 2 in. high by 1 ft. 6½ in. wide.

Exhibited at the British Institution in 1857.
See Mrs. Jameson's Catalogue, No. 68.
Waagen's *Art Treasures*, Vol. II., p. 153.

CORREGGIO.

Antonio Allegri, commonly called Correggio from his birth-place, a small town in the Duchy of Modena, was born in 1494. The youth of Antonio is involved in obscurity, but Bartolotti is said to have been his first instructor in painting. In 1514 he was entrusted with an important commission in his native town, and in 1518 he rose to distinction at Parma. He died in 1534. Parmese school.

No. 165. A Cherub's Head.

Small bust figure of a child with thick fair hair.
On panel, circular, 2¾ in. in diameter.

No. 170. A Cherub's Head.

Small bust figure of a child with fair hair.
On panel, circular, 2¾ in. in diameter.

This and the companion picture, No. 165, formerly belonged to Baron Denon. They hung in the alcove of his bedroom, where they were seen by Lord Lansdowne at the time of the Peace of Abbeville.

COTES (Francis), R.A.

An English portrait painter of considerable merit, was born about 1725. He became the pupil of George Knapton, and, like his master, worked in crayons as well as in oil-colours. Cotes painted the Queen, with the Princess Royal, then an infant, in her lap. O'Brien the comedian, and Miss Wilton, afterwards Lady Chambers, also sat to him. He died in 1770.

No. 194. Portrait of Kitty Fisher.

Life size: half-length: three-quarter face, turned to the left. Clad in a blue dress and white embroidery. Her left arm rests on her hip.

On canvas, 2 ft. 5¼ in. high by 2 ft. 0½ in. wide.

From the Collection of Dramatic Portraits formerly at Evans's in Covent Garden.

Another portrait of Kitty Fisher by Sir Joshua Reynolds (No. 4) is in the Lansdowne Collection.

CRANACH (Lucas).

Was born in 1472. After serving as Court Painter to three successive Electors of Saxony, at Wittemberg, he retired to Weimar, where he died in 1553. He was, next to Albert Durer, the most celebrated German painter and engraver of his time.

No. 278. Portrait of Martin Luther (1483-1546).

In a black dress and black cap. Small half-length: hands showing. Light blue background.

On panel, 7¼ in. high by 5 in. wide.

Purchased from Mr. Farrer.

CUYP (Aelbert).

Born at Dort in 1620, and became the pupil of his father, Jacob Gerritz Cuyp, a painter. Aelbert excelled equally in portrait and landscape painting, but his productions in the latter class are by far the most numerous. He painted mostly at Dort, where he died in 1691.

No. 9. Portrait of a Child.

Full face: nearly whole length: about four years of age: the left hand is held out, in the right is a dead plover. He is dressed in a bright red frock richly bordered with gold embroidery. On his head a close white cap, over which is worn a black hat with a coloured feather and pink bow. Dark background.

Signed below on the right :—"A. Cüyp."

On panel, 2 ft. 2 in. high by 2 ft. 7 in. wide.

No. 113. A Sailing Barge.

At anchor in a still bay; a large boat is alongside of her; steep cliffs rise on the right hand. Blue sky.

On panel, $4\frac{3}{4}$ in. high by $3\frac{3}{4}$ in. wide.

Exhibited at the Royal Academy in 1884, No. 123.
See Waagen's *Art Treasures*, Vol. III., p. 159.
— *The Athenæum*, 12th January, 1884, p. 61.

No. 117. A Sea-piece. (The companion to No. 113.)

Two sailing barges close together in the foreground, and many others in the distance. Blue sky with clouds.

On panel, $4\frac{3}{4}$ in. high by $3\frac{3}{4}$ in. wide.

Exhibited at the Royal Academy in 1884, No. 124.
See Waagen's *Art Treasures*, Vol. III., p. 159.

No. 281. Portrait of the Painter.

Life size: half-length: full face: slight moustache: thick bushy hair. In a black velvet dress with slashed sleeves and flat white lace collar. Dark grey background.

Signed :—"A. Cüyp."

On panel, 2 ft. $4\frac{1}{2}$ in. high by 1 ft. 11 in. wide.

DEDREUX-DORCY (Pierre Joseph).

A French *genre* painter, was born in Paris in 1789. He imitated the style of Greuze. He died at Bellevue in 1874.

No. 330. Portrait of a Young Girl.

Life size: bust length: shoulders and breast undraped. With her right hand she is placing a rose in the hair of her head.

On panel, 2 ft. 1 in. high by 1 ft. 7 in. wide.

DEININGER (J.).

A German enamel painter, born in the early part of the present century. Nothing is known of his career.

No. 87. Madonna and Child with St. Barbara — after Raphael.

Enamel, 1 ft. 1 in. high by 10⅜ in. wide.

The original is in the Dresden Gallery and is known as the *Madonna di San Sisto.*

No. 325. Head of Our Lord.

Enamel, 5½ in. high by 4¼ in. wide.

DOLCI (Carlo).

Was born at Florence in 1616; died there in 1686. He was a pupil of Jacopo Vignali. He chiefly excelled in devotional subjects; but his fame probably rests on the beautiful sentiment in his female heads.

No. 88. Madonna and Child.

The Madonna is clad in a pink garment and blue veil. In her arms she bears the Infant Christ, to whom she gives the breast. The back-

ground is formed by a wall, through a window in which is seen a landscape.

On copper, $7\frac{1}{2}$ in. high by $5\frac{1}{4}$ in. wide.

Exhibited at the British Institution in 1843, and again in 1865.
See Mrs. Jameson's Catalogue, No. 11.
— Waagen's *Art Treasures*, Vol. II., p. 151.

DOMENICHINO.

Domenico Zampieri, commonly called Domenichino, a painter and architect, was born at Bologna in 1581. He first worked under Denis Calvart, but left him for the School of the Carracci. His principal works are at Rome and Naples.

Domenichino died at Naples in 1641, not without suspicion of having been poisoned by his rivals.

No. 29. St. Cecilia.

Half-length: life size: slightly turned towards the left. She plays a violin, supporting the instrument on a parapet before her; purple-coloured dress with white sleeves, a white turban round the head. Behind her, on the right, an organ. Dark background.

On canvas, 3 ft. $1\frac{3}{4}$ in. high by 2 ft. 6 in. wide.

See Mrs. Jameson's Catalogue, No. 13.
— Waagen's *Art Treasures*, Vol. II., p. 152.

This picture was in the Borghese Gallery at Rome, where it was seen by Mrs. Jameson in 1821. It was purchased by Lucien Buonaparte, who sold it to the Queen of Etruria. It came to England with the Lucca Gallery in 1840.

No. 145. Landscape.

In the foreground a river, upon the bank of which lies a fallen tree. A boat with figures is pushing off from the shore; on the opposite bank other figures are visible; beyond the river a wooded slope, and in the middle distance a large building. Blue mountains in the background.

On panel, $6\frac{3}{4}$ in. high by $8\frac{1}{2}$ in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 158.

This picture has three seals, two of them of great age, on its back.

No. 164. The Sacrifice of Abraham.

A steep hill with trees on the left, towards which Abraham and Isaac are advancing. The former carries a lighted brazier, the latter a faggot. An attendant with an ass follows at a distance. On the right a wooded plain with buildings, and in the distance a high mountain.

On copper, 1 ft. 0½ in. high by 1 ft. 5½ in. wide.

See Mrs. Jameson's Catalogue, No. 14.
— Waagen's *Art Treasures*, Vol. III., p. 162.

Formerly in the Orleans Gallery, afterwards in the possession of William Wilkins, the architect.

Loan exn Agnews. Nov.-Dec 1973 (21) q.v. also Lent Earl of Shelburne

DOU (Gerard).

One of the most celebrated of the Dutch *genre* painters, was born in 1613. His father was a glass painter, and Gerard was at first taught by him, by Bartholomeus Dolendo, and by Pieter Couwenhorn, but afterwards entered the School of Rembrandt, and remained with that painter three years. He died in 1675.

No. 161. The Painter's own Portrait.

Small head and shoulders: nearly full face: brown and crimson draperies: black hat worn on the side of the head over the curly hair. The left hand, which is raised, holds a long clay pipe.

On panel, an oval, 8 in. high by 6 in. wide.

DUBASTY (Adolphe Henri).

Born at Paris in 1814, and died there in 1884. French School.

No. 236. A Bibliophile.

An old man in a brown dressing-gown reading a book with eagerness; other books and parchments on the table near him. Small three-quarter length.

Signed:—"Dubasty, '52."

On panel, 7 in. high by 5¼ in. wide.

DYCK (Sir Anthony van).

Born at Antwerp in 1599. Van Balen was his first Master ; but afterwards he became the favourite pupil of Rubens. He visited Italy in 1623, and spent about five years in that country. In the early part of the reign of Charles I., Van Dyck came to England and became a favourite with that Monarch, who gave him a pension of £200 per annum and the honour of knighthood. He died in London in 1641, and was buried in St. Paul's Cathedral, near to the tomb of John of Gaunt.

No. 48. Portrait of Queen Henrietta Maria, wife of Charles I. and daughter of Henry IV., King of France, and Maria de Medici ; born in 1609, married 1625, and died 1669.

Van Dyck painted this Queen twenty-five times for the King and his Courtiers.

She is represented in this picture when she was about the age of 25 years. Attired in a white silk dress trimmed with cerise ribbons in front. Her neck, hair, and ears are adorned with pearls, a ring on the small finger of the left hand ; her right hand rests on the crown, which lies near her on a table. Small life-size standing figure. The background is formed by a yellow curtain and a view in the distance.

On canvas, 3 ft. 4 in. high by 2 ft. $5\frac{3}{4}$ in. wide.

Formerly in the Collection of the Chev^re^ K. Gurtado de Perez, Florence.

See Mrs. Jameson's Catalogue, No. 93.
— Waagen's *Art Treasures*, Vol. II., p. 151.
Exhibited at the Royal Academy in 1877, No. 100.
See The Athenæum, 6th January, 1877.
— *The Athenæum*, 13th January, 1877.
— *The Academy*, 20th January, 1877.

No. 136. Portrait of Princess Mary of Orange as a Child.

Apparently at the age of three or four years. Life size : head and shoulders : three-quarter face turned to the right. She is looking through a window, which forms an inner frame to the picture. She is clad in a rich lace cap, fitting closely to the head and tightly tied under the chin ; a blue satin frock with white embroidery.

On canvas, 1 ft. $11\frac{1}{2}$ in. high by 1 ft. $7\frac{1}{2}$ in. wide.

Exhibited at the Grafton Gallery.

No. 264. Portrait of Antonio di Zuniga, Marchese de Mirabella.

Life size: half-length: full face: black hair, and slight moustache. Clad in a black dress and plain white collar. A gold chain and ribbon suspended round the neck. Dark background.

On canvas, 2 ft. 3 in. high by 1 ft. 6½ in. wide.

See Mrs. Jameson's Catalogue, No. 94.
— Waagen's *Art Treasures*, Vol. II., p. 151.

SCHOOL OF VANDYCK.

No. 284. Portrait of a Lady.

Life size: bust length: full face: the fair hair of the head combed back. Clad in a black figured silk dress, large white ruff, and three rows of pearls round the throat. A gold chain hangs from the shoulders.

On panel, 2 ft. 3½ in. high by 1 ft. 9 in. wide.

EARL (J.) (British School—XIXth Century).

No. 255. Study of a Falcon.

On canvas, 1 ft. 11½ in. high by 1 ft. 7½ in. wide.

EASTLAKE (Sir Charles L.), P.R.A.,

Son of Mr. George Eastlake, Admiralty Law Agent, and Deputy Judge-Advocate to the Fleet, was born at Plymouth in 1793, and educated at Charterhouse. Studied at the Royal Academy under Fuseli in 1809; afterwards in Paris. He first exhibited at the Royal Academy Italian subjects, in 1823. In 1830 he was elected Royal Academician; in 1841 became Secretary to the Commission for Encouraging the Fine Arts; Librarian of

the Royal Academy, 1842; Keeper of the National Gallery, 1843; President of the Royal Academy, 1850; and Director of the National Gallery, 1855. His literary works are held in deserved esteem. He died at Pisa, 1865.

No. 323. Scene in the Year of the Jubilee, or Anno Santo. Italian Pilgrims approaching the City of Rome.

On canvas, 1 ft. 10 in. high by 5 ft. 4 in. wide.

No. 324. Italian Pilgrims arriving in sight of Rome (companion to the above).

On canvas, 1 ft. 10 in. high by 5 ft. 4 in. wide.

See Lady Eastlake's *Memoir of Sir Charles*, published in 1870, p. 146.
— Mrs. Jameson's Catalogue, Nos. 122 and 123.
— Waagen's *Art Treasures*, Vol. III., p. 166.

These pictures were painted in 1836 for the third Marquess of Lansdowne, and form panels in the Dining-room at Bowood.

ECKHARDT (John Giles),

A native of Germany; came to England about 1740, and became a pupil of Van Loo. Many of his paintings were at Strawberry Hill. Died in 1779.

No. 77. Portraits of Sir Robert Walpole and his First Wife, Catherine Shorter.

Small full-lengths. He is seated in his robes; on a table by his side are busts of George I. and George II., and the purse of the Chancellor of the Exchequer. To the right stands Lady Walpole, in a white-and-blue satin dress, resting her left arm on a pedestal, on which are introduced flowers, shells, and a palette, to denote her interest in Science and the Arts.

The dogs, and the view of Houghton, Norfolk, in the background, were painted by John Wootton.

On the back of the canvas is the following inscription :—

"The white beagle was the first of three which in a match beat the Duke of Cumberland's staghounds."

The rich carved frame is by Gibbons.
On canvas, 1 ft. 7¾ in. high by 3 ft. 8 in. wide.

Purchased in 1842 out of the Strawberry Hill Collection.

FLORENTINE SCHOOL—XVIIth Century.

No. 47. Portrait of Galileo Galilei (1564–1642).

Bust: life size: head turned slightly to the left: grey beard. He is dressed in black, and a broad white collar encircles his neck. In his right hand he holds a telescope.
On canvas, 2 ft. 7½ in. high by 1 ft. 10¼ in. wide.

Exhibited at the British Institution in 1854.

There is a similar but smaller portrait of Galileo in the Pitti Gallery at Florence, No. 106, ascribed to the School of Sustermans, to whom the picture in the Lansdowne Collection was formerly attributed. It does not, however, recall the style of this Master.—(Dr. J. P. Richter.)

Bought by Lord Lansdowne of Mr. Spence.

FRERE (Charles Theodore).

Born in Paris in 1815; pupil of Roqueplan and Leon Cogniet; died in Paris, 1888. French School.

No. 233. The Caravan.

A troop of Arabs mounted on camels are crossing a shallow ford, beyond which extends a sandy desert with a few palm-trees. Other camels with packs in the distance.
Signed:—"Th. Frere."
On panel, 6¼ in. high by 1 ft. 2 in. wide.

FRERE (Pierre Edouard).

Born in Paris in 1819; studied under Delaroche, and made his *début* at the Salon of 1843. He died at Ecouen, 1886. French School.

No. 238. "La Repasseuse."

A poorly-furnished room, in which a young woman, with arms bared to the elbow, and a handkerchief tied over her head, is ironing at a small table. Behind her is a chair with clothes and other accessories of a laundry.

Signed:—"Ed. Frere, '54."

On canvas, 1 ft. 4 in. high by 1 ft. $0\frac{1}{2}$ in. wide.

No. 239. "La Conturiere." (The Companion to No. 238.)

A girl sits at the window of a bare-looking attic, working hard at a pink silk gown, which contrasts with her own simple dress. Behind her another gown hangs finished on the wall.

Signed:—"Ed. Frere, '56."

On canvas, 1 ft. 3 in. high by $11\frac{3}{4}$ in. wide.

GAINSBOROUGH (Thomas), R.A.

Born in 1727 at Sudbury in Suffolk. In his fourteenth year he came to London and studied successfully under Gravelot, the engraver, and Hayman, the historical painter, and after four years returned to his native village. Before he was nineteen years old he married a young lady with some fortune, and for about twelve years they resided together at Ipswich. In 1760, Gainsborough removed to Bath and remained there until 1774, when he came to London and acquired such reputation as to be considered the rival of Sir Joshua Reynolds in portrait-painting. His greatest excellence, however, was as a landscape painter. He died in London, 1788.

No. 36. Portrait of William, First Marquess of Lansdowne (1737–1805).

Head only: life size: three-quarter face turned to the left.

On canvas, $11\frac{1}{2}$ in. high by 1 ft. $1\frac{1}{2}$ in. wide.

No. 41. Portrait of David Middleton (1703–1785).

Surgeon-General to the Army and Surgeon to George III.

Life size: bust length: full face: grey hair. Dressed in a brown coat and vest of flowered yellow silk, in which his right hand rests.

On canvas, 2 ft. $5\frac{1}{2}$ in. high by 2 ft. $0\frac{1}{2}$ in. wide.

See Mrs. Jameson's Catalogue, No. 125.
Exhibited at the National Portrait Exhibition, 1867, No. 643.

This portrait was known for many years past in the Lansdowne Collection as a likeness of Dr. Franklin. In 1877 a replica, then belonging to Mr. J. Middleton Paton, a descendant of the Surgeon-General, was exhibited at the Royal Academy as a "Portrait of David Middleton," who, it can hardly be doubted, is the person represented in the picture described above.

No. 103. Landscape and Cattle.

In the foreground a group of cattle driven by a peasant towards a stream on the right of the picture. By the roadside a man and woman are seated, with a dog. On the left trees, and in the distance a mountainous landscape.

On canvas, 3 ft. $2\frac{1}{2}$ in. high by 4 ft. $1\frac{1}{2}$ in. wide.

See Mrs. Jameson's Catalogue, No. 124.
— Fulcher's *Life of Gainsborough*, p. 194.
— Waagen's *Art Treasures*, Vol. III., p. 158.

GAROFALO.

Benvenuto Tisio, commonly called Garofalo, from the monogram (the gilliflower) with which he marked his pictures, was born in 1481. At the age of ten he became the pupil of Domenico Panetti of Ferrara, and some years later took up his residence at Cremona. He visited Rome twice, and there made the acquaintance of Raphael. Garofalo's works are very numerous. He died in 1559, having been blind some years. Ferrarese School.

No. 196. Landscape with Figures.

In the foreground to the left a female Saint, clad in red drapery, stands bearing a palm-branch in her right hand; by her side is a stork holding a heart (?) in its claw. To the right, a man with his head bound up seated on a bank, and an ass lying on the ground. A

tortoise is crawling towards the man's feet. In the middle distance a river crossed by a bridge, on which two figures stand conversing. Beyond, a castle and blue hills in the distance.

On panel, 2 ft. 9 in. high by 3 ft. 8 in. wide.

GAUFFIER (Louis), A.R.A.

Was born at La Rochelle in 1761. He was a pupil of Tarraval, and he won the first prize for painting in 1784, the subject being the "Woman of Canaan." He exhibited as an Associate of the Academy in 1789, but in consequence of ill-health he had to reside in Florence, where he died in 1801.

No. 181. Portrait of the Earl of Wycombe, afterwards Second Marquess of Lansdowne.

Small full-length figure seated against the wall of a stone quay with a chart in his right hand; a telescope lies at his feet. To the left is a view of the sea.

Signed :—"L. Gauffier, Flor^ce., 1795."

On canvas, 2 ft. 2 in. high by 1 ft. 7½ in. wide.

GERARD (Francois Pascal).

A French historical and portrait painter, was born at Rome in 1770. In 1782 he came to Paris, and four years afterwards became the pupil of David, whose style he closely followed. He won a position by means of his portraits, and was patronized by Napoleon I., Louis XVIII., the Emperor of Russia, and many of the nobility of his time. It is computed that Gerard produced eighty-seven full-length, and about 200 half-length portraits, besides a great number of subject pictures. He died in Paris in 1837. Many of his works are in the chief European Collections.

No. 335. "Hope."

Half-length figure, life size, with the emblematical lily and bird's nest.

On canvas, 2 ft. 1 in. high by 1 ft. 8½ in. wide.

See Mrs. Jameson's Catalogue, No. 15.

Painted in 1829 for the Duc de la Rochefoucauld.

GIORGIONE.

Giorgio Barbarelli, called Giorgione from his large and handsome stature, was born at Castelfranco, before 1477. His parents sent him when a boy to be instructed by Giovanni Bellini, in Venice, where he was the fellow-pupil of Titian. Giorgione early distinguished himself for his beautiful colouring and his extraordinary skill in the treatment of light and shade. The death of this great painter happened in 1511, before the completion of his thirty-fourth year.

No. 7. A Music Party.

On the right two women are sitting on the grass; the one, draped in red, is seen in profile turned towards the left; the other, in blue, faces the spectator and holds an open book. They are listening to a youth who sits opposite to them, on a red cushion, under a large tree. He wears a laurel wreath, and long fair curls fall over his shoulders. His violin, which he is tuning, is on his knees, and the bow lies before him.

In the middle distance a river, on the opposite bank of which are some buildings and trees. Blue sky.

Transferred in 1832 from panel to canvas, 3 ft. 11 in. high by 3 ft. 4 in. wide.

Formerly in Lord Northwick's Collection.

Exhibited at the Manchester Art-Treasures Exhibition in 1857.
——— ——— British Institution in 1865.
——— ——— Royal Academy in 1877, No. 114.
See Art-Union, 1846, No. XV., p. 251.
— Davies' Catalogue of Lord Northwick's Picture Gallery, Cheltenham, p. 13.
— Waagen's *Art Treasures*, Vol. III., p. 202.
— Crowe and Cavalcaselle's *History of Painting in Northern Italy*, Vol. II., p. 161.
— *The Athenæum*, 6th January, 1877.
— *The Academy*, 3rd February, 1877.

A photograph of this picture is exhibited in the Museum at Leipsic as an illustration of Giorgione's style.

No. 49. Portrait of a Sculptor.

Bust: life size: turned to the left: three-quarter face; long and thick brown hair and a full beard. About 35 or 40 years of age. He is clad in a black coat, open in front, showing a white shirt. On a

parapet before him lies the torso of an antique statuette, the neck of which he is measuring with a pair of compasses.

On canvas, 2 ft. $5\frac{1}{2}$ in. high by 2 ft. $1\frac{1}{2}$ in. wide.

Exhibited at the British Institution in 1860.
——— ——— Royal Academy in 1877.
See The Athenæum, 6th January, 1877.
— Mrs. Jameson's Catalogue, No. 17.

The traditional title of this picture—namely, "Portrait of Sansovino, the great Florentine Sculptor," by Giorgione—is contradicted by the following facts :—Giorgione, who worked only in Venice and in its neighbourhood, died in 1511, whilst Sansovino, born in 1429, came to Venice only in the year 1527. Sansovino's features are characterized by an aquiline nose, long full beard, and little hair. Thus he is shown in the woodcut published in *Vasari's* Life of the Artist (Ed. *Le Monnier*, Vol. XV., p. 691).—(Dr. J. P. Richter.)

No. 168. Portrait of a Young Man.

Life size : bust length : in a black *berretta*, throwing a shade over the face, and a vest trimmed with fur. Face turned to the left, with slight beard and moustache. He holds a flute in his hand.

On panel, 1 ft. 7 in. high by 1 ft. $2\frac{1}{2}$ in. wide.

See Mrs. Jameson's Catalogue, No. 16.
— Waagen's *Art Treasures*, Vol. III., p. 162.
— Crowe and Cavalcaselle's *History of Painting in Northern Italy*, Vol. II., p. 164.

This appears to be a replica of a picture in the Naples Museum (No. 7) representing Antonello, Prince of Salerno, disguised as a shepherd.

On a card behind the canvas :—"This picture was given by Charles III. (Naples, 1734) to his son Don Gabriel before leaving Naples."

It was purchased at Madrid by M. Coesvelt, who brought it to England, and subsequently purchased by Lord Lansdowne.

GIORGIONE (After).

No. 311. Landscape with Figures.

In the foreground three small life-size figures seated on the ground. A man playing on a mandolin is conversing with another male figure seated by his side ; facing them, and with her back turned to the spectator, is a nude female figure holding a reed-pipe in her hand. To

the left another nude female figure is pouring water from a small vessel into a stone trough. To the right is a shepherd with a flock of sheep. Background of trees and blue sky.

On canvas, 1 ft. 1½ in. high by 1 ft. 4 in. wide.

Inscribed on back of canvas :—

"A. Ottoz élève de Mr. Belot, Paris."

This is a copy from a picture by Giorgione.

GOODALL (Frederick), R.A.

No. 212. The Wounded Soldier.

Interior of a French cottage. Upon the bed lies the father of the family, his accoutrements are beside him on the floor, and the Cross of the Legion of Honour is pinned to the curtain behind his head. His wife sits by him rocking the cradle of her youngest child. An old woman brings a bowl towards the bed. A sister of charity enters at the door. Two elder children and a kitten are playing on the floor.

On canvas, 1 ft. 11 in. high by 2 ft. 6 in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 165.

GOTZENBERG (Jacob).

An historical painter, was born at Heidelberg in 1800. In 1832 he was employed to decorate with frescoes the Hall of Bonn University. In 1845 he came to England, where he painted portraits and decorated with frescoes Northumberland and Bridgewater Houses. He died in 1866.

No. 288. Interior of a Room,

With a richly carved chimney-piece and panelled walls. On the wall to the right is a full length portrait hung in an ebony frame.

Signed: "Gotzenberg fec."

On canvas, 1 ft. 11 in. high by 2 ft. 5½ in. wide.

GRANT (Sir Francis), P.R.A.

Born in 1803. He first exhibited at the Royal Academy in 1834, and among his early works were hunting meets. He subsequently devoted himself to full-length portraits, and became the fashionable portrait painter of the day. In 1866 he succeeded Sir C. L. Eastlake as President of the Royal Academy. He died in 1878.

No. 297. Portrait of the Honble. Mrs. Villiers, afterwards Lady William Osborne Elphinstone.

Dressed in a riding-habit and mounted on a chestnut coloured horse. To the right a large vase containing flowers stands on a pedestal. Landscape background, with trees sketchily treated.

On canvas, 3 ft. 4 in. high by 4 ft. 2½ in. wide.

GREUZE (Jean Baptiste).

Born at Tournus, in Burgundy, in 1725. He was long an *agrée* or Associate of the French Academy of Painting; but, as he was placed in the class of *genre* painters, when he was elected a member, he considered it a degradation, and retired altogether from the Academy. He died at Paris in 1805. French School.

No. 142. A Girl and Kitten.

The child is sitting on a low chair before a taller one, on which a napkin has been spread, and which serves her as a table for her plate of soup. She is watching a kitten at play with a shuttlecock on the floor, and her attention is so absorbed by it that she is allowing the soup to flow over the edge of the plate and on to the chair.

Signed on the wall of the room "Greuze."

On panel, 1 ft. 0¾ in. high by 9¼ in. wide.

See Mrs. Jameson's Catalogue, No. 18.
— Waagen's *Art Treasures*, Vol. III., p. 163.

GUARDI (Francesco),

A Venetian painter, was born at Venice in 1712, and died there in 1793. He was the scholar and imitator of Canaletto, but his works are less accurate in perspective and details than are those of his master. A vast number of his works are scattered over Europe in public and private Collections.

No. 126. "The Bucentaur."

In the centre of the picture the State barge of the Doge, surrounded by numerous gondolas. On the left are seen the distant buildings of Venice. In the foreground numerous figures are watching the *Bucentaur* from the shore. Blue sky.

On panel, 10 in. high by 1 ft. 2 in. wide.

Exhibited at the Royal Academy in 1884, No. 183.
See Mrs. Jameson's Catalogue, No. 20.
— *The Athenæum*, 2nd February, 1884, p. 156.

GUERCINO.

Giovanni Francesco Barbieri (Cavaliere), better known as Guercino from his squinting, was born of humble parents at Cento, 1591. At first self-taught, afterwards studied some time at Bologna and Venice, and finally visited Rome, where he made the acquaintance of Caravaggio, whose style he closely imitated. He returned to Cento in 1623 and remained there for a space of twenty years, when, after the death of Guido in 1642, he removed to Bologna, where he died in 1666.

No. 51. The Return of the Prodigal Son.

Three figures, life size: three-quarters length. In the centre stands the father, clad in a dark green robe and red mantle, lined with grey. He wears a turban and has a full beard. With his left hand he folds his mantle tenderly round the shoulders of his son, who turns his head away and covers his eyes with a handkerchief. On the left stands the elder brother raising a curtain. In the background a wall; to the right, blue sky.

On canvas, 5 ft. 1 in. high by 4 ft. 9 in. wide.

See Mrs. Jameson's Catalogue, No. 21.
— Waagen's *Art Treasures*, Vol. II., p. 152.

From the Colonna Gallery at Rome.

No. 101. The Prisoner.

In the centre the figure of a man, life size: half-length: the right shoulder bare; over the left a dark grey cloak is thrown, from under which project the hands, one of which is heavily chained. On the left-hand side of the picture the face of a woman is thrust through the grated window of the prison, her hand clasping one of the bars. The man's head is turned away from her, as if expecting an interruption of their conversation. The light falls through the window upon one side of the woman's face and the man's shoulder.

On canvas, 2 ft. 9½ in. high by 3 ft. 2½ in. wide.

See Mrs. Jameson's Catalogue, No. 22.

Purchased by Lord Lansdowne from the Collection of Lord Radstock.

GUDE (Hans Frederick).

Born at Christiania, 13th March, 1825; scholar of the Academy of Dusseldorf and pupil of the landscape painters A. Achenbach and J. W. Schirmer. The figures in Gude's pictures were frequently painted by Adolph Tidemand.

No. 65. A Norwegian Funeral.

In the centre a long but narrow Norwegian lake or fjord, on each side rocky mountains partly covered with snow. In the foreground a large boat containing a coffin covered with a red pall and adorned with a blue cross. A boatman assists an old man to embark, other peasants stand by on the shore, from which two other boats containing peasants chanting have already started.

Signed on the right:—

"A. Tidemand and Gude,
1853."

The figures in this picture were painted by A. Tidemand.

On canvas, 4 ft. 0½ in. high by 6 ft. 1 in. wide.

HACKAERT (Jan).

Born at Amsterdam in 1629, and died there about 1696. His landscapes generally represent views in Switzerland and Germany, as well as portions of the Woods at the Hague. Adriaen van de Velde, N. Berchem, Jan Lingelbach, and P. Wouverman are said to have inserted the figures in Hackaert's pictures.

No. 11. Landscape and Hawking Party.

On the left a still pool ; to the right along the edge of the water runs a road bordered by tall trees ; a hawking party, some in a coach and-six, others on horseback, amongst whom a young lady on a white horse is conspicuous, with hounds and attendants, is advancing towards the spectator.

On canvas, 2 ft. 2 in. high by 1 ft. 10 in. wide.

The figures and animals are by Adriaen van de Velde.

See Mrs. Jameson's Catalogue, No. 69.
— Smith's *Catalogue Raisonné*, Vol. VI., pp. 307–8.
— Waagen's *Art Treasures*, Vol. II., p. 153.
Exhibited at the British Institution in the years 1837, 1849 and 1857.

Formerly in the Duval Collection, and afterwards in that of Sir Charles Bagot, who obtained it when he was Ambassador at the Hague. Purchased at his sale by Lord Lansdowne, in 1836.

HARLOW (George H.).

An historical and portrait painter, was born in Westminster in 1787. He studied first under Drummond, and next under Sir T. Lawrence, after which he visited Italy. Previous, however, to his leaving London, he painted some historical pictures of great merit, particularly one of Henry VIII., Queen Catharine, and Cardinal Wolsey. He died in London in 1819.

No. 52. The Woman taken in Adultery.

Copy of the famous picture by Rubens, which was formerly in the Collection of Sir Philip Miles at Leigh Court.

The figures included are those of the woman and of the two principal elders, said to represent Luther and Calvin.

On canvas, 4 ft. 9 in. high by 3 ft. 11½ in. wide.

See Mrs. Jameson's Catalogue, No. 126.

HELST (Bartholomeus van der).

One of the most distinguished portrait painters of the Dutch School, was born at Haarlem in 1611 or 1612. It is supposed that Nicolas Elias was his first Master, and that he was further influenced by Frans Hals. The Museum at Amsterdam contains his most famous picture, "The Banquet of the Civic Guard on June 18th, 1648, in Celebration of the Conclusion of Peace with Spain, 1648." This superb work contains no less than twenty-five figures of the natural size.

Van der Helst died at Amsterdam, where he had lived the greater part of his life, and was buried there on the 16th December, 1670.

No. 15. Portrait of a Lady.

Bust without hands: life size: turned slightly towards the left. Black striped dress, full plaited ruffle; lace cap worn over dark brown hair. Dark background.

Signed:—"B. van der Helst, Æta. 62, 1648."

On panel, 2 ft. $1\frac{3}{4}$ in. high by 1 ft. $9\frac{3}{4}$ in. wide.

HEYDEN van der

A view on the Keyser's Gracht at Amsterdam, with figures by Adrian Vandevelde. bt. by M. of L. at Thomas Emmerson sale, 7 June, 1834 (123) 54 gns.

HILL (David Octavius), R.S.A.

A Scottish landscape painter, was born at Perth in 1802. In 1830 he became one of the foundation members of the Royal Scottish Academy. His earlier works illustrated the manners of the Scotch peasantry; but he afterwards devoted himself almost exclusively to landscape painting. Four of his works were exhibited at the Royal Academy. He died at Edinburgh in 1870.

No. 286. The Suspension Bridge at Kenmare.

The View is taken from the foreground of a Plantation belonging to Lord Lansdowne, a little below the Bridge.

On canvas, 3 ft. 7 in. high by 5 ft. wide.

Painted in 1842 for Sir Samuel Browne, and by him presented to Lord Lansdowne.

HOGARTH (William).

An eminent painter and engraver, was born in London in 1697. He was bound an apprentice to an engraver of arms on plate ; but before his time expired he discovered his genius for painting. It was during the early stage of his career as a painter that he executed his series of "The Harlot and Rake's Progress." Later he produced the famous series of "The Marriage à la Mode."

Soon after the peace of Aix-la-Chapelle, Hogarth went over to France, and was kept in custody some time at Calais, while taking a sketch of the Gate, which circumstance he recorded in his picture of "Calais Gate," now in the National Gallery, London.

His works and writings are universally known. He died at his house, in Leicester Fields, 26th October, 1764.

No. 122. Portrait of Peg Woffington (1719-1760).

Life size : half-length : nearly full face ; body slightly turned towards the left. She wears a large flat-shaped hat of yellow silk richly trimmed with lace, tied under the chin with yellow ribbons ; rose-coloured gown over which blue drapery is thrown.

On canvas, 2 ft. 3½ in. high by 2 ft. wide.

Exhibited at the National Portrait Exhibition in 1868, No. 754.
——— ——— Royal Academy in 1876, No. 54.
See Mrs. Jameson's Catalogue, No. 127.
— Waagen's *Art Treasures*, Vol. III., p. 160.

Purchased at Brighton by the third Marquess of Lansdowne.

No. 183. The Painter's Own Portrait.

He wears an undress reddish cap, yellow coat and green drapery, showing white collar and sleeve. Face and head clean shaven. Bust length.

Signed :—"Wm. Hogarth, 1724."

On canvas, 2 ft. 5 in. high by 1 ft. 9 in. wide.

See Mrs. Jameson's Catalogue, No. 128.
Exhibited at the National Portrait Exhibition, 1867, No. 372.

Inscribed on paper at back of canvas :—

"This likeness of Mr. William Hogarth by himself was presented to his friend Mr. Furnivall, in the year 1727, who left it to his son Dr. Furnivall, of Dean Street, Soho, from whom it was purchased."

No. 304. Portrait of George Granville, Lord Lansdown (1667–1735).

Small half-length : full face : in an undress cap and a dark red coat trimmed with gold braid across the chest.

On panel, 9 in. high by $6\frac{3}{4}$ in. wide.

This Lord Lansdown, who was the second son of the Hon. Bernard Granville, was created Baron Lansdown, of Bideford, in 1711, and died without male issue. He was a poet of some reputation. The portrait was purchased in 1894 at Messrs. Christie, Manson and Woods' Sale Rooms. It was previously sold there, in 1891, with the Goding Collection as a "Portrait of a Poet," by Hogarth.

HOLST (Theodore von).

Born in London in 1810, and was descended from a Livonian family. In his tenth year he showed so much skill in drawing that he attracted the notice of Sir Thomas Lawrence, who purchased one of his pencil sketches. He generally painted romantic and gloomy subjects. His style is essentially German in conception, composition, and execution. He died in London in 1844.

No. 333. Portrait of a Spanish Lady.

Life size : half-length, three-quarter face, turned to the right. Dark hair concealing the ears, from which large black earrings hang. A shawl hangs loosely from the shoulders. Her right hand is raised to her breast, which is undraped. Dark brown background.

On canvas, 2 ft. 11 in. high by 2 ft. $3\frac{1}{2}$ in. wide.

No. 338. A Girl Looking from a Casement.

Life size : bust length : leaning her right elbow on the ledge and facing the spectator. The sides and lower portion of the casement are decorated with flowers and bas-reliefs.

On canvas, 4 ft. $5\frac{1}{2}$ in. high by 3 ft. $11\frac{1}{4}$ in. wide.

HOPPNER (John), R.A.

Was born in London in 1759. When still young he entered the schools of the Royal Academy, and soon became, through the patronage of the Prince of Wales, a very fashionable portrait painter. Sir Thomas Lawrence was for many years his only rival. He died in 1810.

No. 21. Portrait of the Hon. M. Mercer Elphinstone, afterwards Countess de Flahault and Baroness Keith and Nairne in her own right.

Life size: full-length. She wears a white silk dress with a low-cut bodice, blue sash round her waist, and white shoes. A light shawl over the shoulders, the ends of which are fluttering in the breeze. Her left arm is raised, while the right rests by her side. To the left a rocky projection, at the base of which reeds are growing. Background, cloudy sky, with bright clouds breaking over the line of horizon.

On canvas, 7 ft. 7½ in. high by 4 ft. 8 in. wide.

Painted in 1801.

HURLSTONE (Frederick Yeates).

An English painter, for many years President of the Society of British Artists, was born in London in 1800, and died in 1869. He studied under Beechey, Lawrence, and Haydon, and occasionally exhibited at the Royal Academy as well as at the British Institution. The majority of his works, however, appeared at the Society of British Artists. He painted a large number of portraits and Spanish and Italian fancy subjects.

No. 215. Cupid bending his Bow.

Life size: three-quarter length, naked to the waist; dark hair falling to the shoulders. Blue drapery and dark background.

On canvas, 3 ft. 6 in. high by 2 ft. 8 in. wide.

Painted at Rome in 1835.

See Mrs. Jameson's Catalogue, No. 131.
— Waagen's *Art Treasures*, Vol. III., p. 165.

ISABEY (Eugène Louis G.).

Son and pupil of the famous miniaturist, was born in Paris in 1804. He accompanied the French Expedition in 1830 to Algiers as marine draughtsman. Later he practised his art in Paris, where he died in 1886.

No. 234. Coast Scene.

In the foreground a man and a woman are carrying baskets of fish, another woman and a child are close to them. Two fishing smacks are aground near to the shore. Beyond them sand-hills and the spires of a small town.

Signed :—" E. Isabey, '56."

On canvas, 8½ in. high by 1 ft. 2½ in. wide.

ITALIAN SCHOOL—XVIIth Century.

No. 80. Landscape.

In the foreground two men conversing. In the middle distance a river with rapids; a horseman galloping across the central plain. Mountainous background.

On canvas, 1 ft. 2 in. high by 2 ft. 2 in. wide.

JACKSON (John), R.A.

Born at Lastingham, in Yorkshire, in 1778; assisted by Sir Geo. Beaumont to study at the Royal Academy. He became an Associate in 1815, and in 1817 was elected a Member of the Royal Academy; elected a member of the Academy of St. Luke at Rome. He died in 1831.

No. 14. Portrait of Lady Georgina Herbert, afterwards Countess of Shelburne.

Apparently about three or four years of age. Life size: full face.

She is seated on the grass leaning her cheek on her right hand, and wears a white silk dress, blue sash round her waist, and a blue scarf thrown over her left shoulder. To the left her straw hat, trimmed with flowers, lies on the ground by her side. Background of trees and blue sky.

On canvas, 2 ft. 6 in. high by 2 ft. 1¼ in. wide.

No. 32. Portrait of John Flaxman, R.A. (1755–1826).

Half length: three-quarter face. Dressed in a black coat, buttoned up to the throat, showing a white neckcloth. Head bald, and face clean shaven.

On canvas, 2 ft. 5½ in. high by 2 ft. 0½ in. wide.

Exhibited at the Royal Academy in 1881, No. 235.
See Mrs. Jameson's Catalogue, No. 133.
— Waagen's *Art Treasures*, Vol. II., p. 152.

JANSSENS (Cornelis).

A Dutch portrait painter of great ability, born probably at Amsterdam in or about 1594. After having pursued his art for some years in Holland he came to England in 1618, and was attached to the court of James I., whose portrait he painted on several occasions. In 1648 he returned to Holland and took up his residence at the Hague. He died, it is believed, at Amsterdam, about 1664.

No. 266. Portrait of a Lady.

Life size: half-length: full face. Clad in a black dress with slashed sleeves, white lace cuffs, ruff, and a white sash round the waist. She wears a pearl necklace and earrings; a massive gold chain suspended from the shoulders falls to the waist. Brown background.

On canvas, 2 ft. 6 in. high by 1 ft. 11¾ in. wide.

JARDIN (Karel du).

Born at Amsterdam in 1622, and was the scholar of Nicolas Berchem. He travelled to Italy when he was still young and studied at Rome for several years, afterwards returning to Holland, where his pictures met with great success He painted at Amsterdam for about fifteen years and then re-visited Italy, where he died in 1678.

No. 147. Sportsmen and Dogs.

In the foreground a man dressed in a scarlet tunic and broad white hat lies on the ground, a hawk on his wrist, his gun by his side, and holding the bridle of a bay horse which stands beside him. An attendant is adjusting the slips on the necks of a pair of greyhounds; three other dogs, one asleep, are with them. On the left a distant landscape; on the right a tall tree and a screen of rushes.

Signed on the left :—" K. du Jardin, fe."

On panel, 1 ft. $\frac{1}{2}$ in. high by 1 ft. $4\frac{3}{4}$ in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 161.

On the back of the picture, and on a seal affixed to it, are the initials F. D. There is also an inscription of the painter's name, and under it the words "du Cabinet de Mr. Kinckler gravé par Kobell."

JERVAS (Charles).

A native of Ireland, and studied under Kneller. He was appointed Painter to George I., and afterwards to George II. He was the intimate friend of Pope and Addison. Born about 1675; died 2nd November, 1739.

No. 34. Portrait of Alexander Pope (1688–1744).

Three-quarter length : seated : leaning on his hand in a contemplative attitude, the head slightly raised. Dressed in a brown suit. In his left hand he holds a paper.

On canvas, 3 ft. 6 in. high by 2 ft. 11 in. wide.

See Mrs. Jameson's Catalogue, No. 134.
— Waagen's *Art Treasures*, Vol. II., p. 152.

JEVOIS (Th.).

A painter who probably lived at the close of the seventeenth century. Nothing is known of his career.

No. 359. A Seaport.

On the left of the picture is a quay with large buildings and figures in the foreground. To the right a frigate, flying the Dutch tricolor flag, is firing a salute. Shipping in the distance.

Signed :—"Th. Jevois."

On panel, 1 ft. 11 in. high by 3 ft. wide.

KAULBACH (Wilhelm van).

A German historical painter, was born at Arolsen in 1805. He was also a book illustrator, and illustrated the works of Shakespeare, Schiller, and Goethe. He died at Munich in 1874.

No. 273. An Italian Peasant Girl.

Half-length : life-size figure.

On canvas, 3 ft. 2½ in. high by 2 ft. 5 in. wide.

See Mrs. Jameson's Catalogue, No. 74.

KENNEDY (William Denholm).

A Scotish landscape and figure painter, was born at Dumfries in 1813. At the age of seventeen he came to London. He first exhibited at the Royal Academy in 1833, and was from that time a pretty constant exhibitor. He died in 1865.

No. 219. "News from India."

A lady dressed in white sits upon a sofa, her face buried in her hands. At her feet lies an open letter.

On panel, 9 in. high by 7¼ in. wide.

KOBERWEIN (Rosa).

No. 340. Portraits of Lady Lansdowne and her Infant Daughter, Lady Beatrix.

Lady Lansdowne is represented seated on a settee, life size: three-quarter length. Lady Beatrix, seated on her mother's knees, has a small illustrated book open before her. On the left a yellow silk cushion.

Signed:—"Rosa Koberwein, 1879."

On canvas, 3 ft. 2 in. high by 2 ft. 5 in. wide.

LANDSEER (Charles), R.A.

Son of John Landseer, A.R.A., and elder brother of Sir Edwin Landseer, born in 1799, having been instructed by his father, became one of Haydon's pupils, and entered the schools of the Royal Academy in 1816, where he first exhibited in 1828. He was elected an Associate of the Academy in 1837 and an Academician in 1845. Died in London in 1879.

No. 285. Pamela and her Master.

An interior of a room, to the left before a window is a table on which are writing materials. Pamela is about to hide in her dress the letter which she has just written to her parents, as she is intercepted by her master. To the right a screen, and a chair covered with red velvet.

On canvas, 2 ft. $5\frac{1}{2}$ in. high by 2 ft. $0\frac{1}{2}$ in. wide.

See Mrs. Jameson's Catalogue, No. 137.

LANDSEER (Sir Edwin), R.A.

An eminent animal painter, born in London in 1802, being the youngest son of John Landseer, A.R.A., the engraver. He became a student of the Royal Academy in his fourteenth year, and exhibited some drawings which attracted attention. For more than forty years every Academy Exhibition witnessed his successes. His greatest triumphs were won in the painting of dogs, deer and lions. He was made an Associate of the Royal Academy in 1826, and a full Member in 1830. In 1850 he received the honour of knighthood. On the death of Sir Charles L. Eastlake, Sir Edwin was elected President of the Royal Academy, but refused to accept the honour. Nearly all his pictures have been engraved, many by his brother Thomas, and others by S. Cousins, R.A. Sir Edwin Landseer died on the 1st of October, 1873, and was buried in St. Paul's Cathedral.

No. 56. Portrait of a Mare—"Pottery Girl."

She stands in a field watching a hen who is guarding an egg lying on some straw in the foreground.

The mare belonged to the fourth Marquess of Lansdowne.

On canvas, 2 ft. 9½ in. high by 3 ft. 7½ in. wide.

No. 205. The Return of the Deer Stalkers.

Scene on Loch Laggan. A party coming home from deer-stalking is passing over a bridge at the end of the loch. In front are a piper and a gillie holding a pair of deer-hounds. These are followed by a group consisting of two sportsmen in Highland dress (one of whom represents the first Duke of Abercorn) preceded by a little boy in plaid and bonnet, and by two dogs, one a collie, the other a blood-hound. Close behind these is an old attendant, after whom come three ponies, two white and one brown, the former carrying each a dead stag, the latter laden with panniers. At a short distance from these a forester with two more deer-hounds, and carrying a rifle on each shoulder, is pausing to speak to a young woman, one of a group of gleaners who are resting on the ledge of rock which at this point forms the roadside wall. More figures on the road which winds along the loch-side to the right. In the distance beyond rises a range of hills, the highest of which are white with snow.

On canvas, 1 ft. 1¾ in. high by 5 ft. 3 in. wide.

Exhibited at the Royal Academy in 1874, No. 437.

See Mrs. Jameson's Catalogue, No. 135.

— Waagen's *Art Treasures*, Vol. III., p. 164.

Painted for Lord Lansdowne.

No. 271. The Boar Hunt.

The wild boar is attacked by a brown mastiff dog, who has fastened on to the animal's ear. A second dog springs forward from the left. Life-size figures; background of rushes and mountains. Grey sky. Painted in 1821.

On canvas, 3 ft. 7½ in. high by 4 ft. 7 in. wide.

An early picture of the Artist, and in the style of Snyders.
Exhibited at the Royal Academy in 1874, No. 381.
See Mrs. Jameson's Catalogue, No. 136.

No. 346. Portrait of Augusta Coventry, Lady Holland.

Small full-length figure clad in white reclining on a couch; the face seen in profile. Dark brown hair hanging loosely over the shoulders. Her head rests on a red velvet cushion.

On panel, 1 ft. 5 in. high by 1 ft. 4 in. wide.

LAWRENCE (Sir Thomas), P.R.A.

Was born at Bristol in 1769. At the age of ten years he set up as a portrait painter in crayons at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success; commenced oil-painting in his seventeenth year; elected an Associate in 1791, and a full Member of the Academy in 1794. Knighted in 1815, and died in 1830.

No. 76. Portrait of Henry, Third Marquess of Lansdowne (1780–1863).

Life size: standing: three-quarter length. Dressed in a black coat buttoned across the chest, white silk vest, and white cravat. His left arm rests on a stone column to the right.

On canvas, 4 ft. 6¾ in. high by 3 ft. 7 in. wide.

Exhibited at the National Portrait Exhibition in 1868, No. 329.
See Waagen's *Art Treasures*, Vol. II., p. 153.
— Mrs. Jameson's Catalogue, No. 138.

No. 188. Portrait of Lady Louisa Fox Strangways, Wife of Henry, Third Marquess of Lansdowne.

Life size: nearly full face, in a crimson silk dress, with low-cut bodice. Hair of the head black, with curls falling over the temples. A white silk shawl rests on the arm of the chair in which she is seated. Landscape background.

On panel, 3 ft. 5½ in. high by 2 ft. 7½ in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 166.
— Mrs. Jameson's Catalogue, No. 139.
— Letter from Sir T. Lawrence, dated 30th November, 1826, printed in the Appendix on p. 137.

No. 351. Portrait of William, First Lord Auckland (1745–1814).

Small three-quarter length figure seated in an arm chair facing the spectator. Dressed in an olive-green coat, white vest, and black breeches. The face slightly turned to the right, is close shaven, and the hair of the head grey. In his left hand he holds a paper. On the right is a table with writing materials. Stone columns in the background.

On canvas, 1 ft. 7 in. high by 1 ft. 2 in. wide.

This portrait was purchased in 1876 at Messrs. Christie's by Lord W. Osborne Elphinstone, at the sale of Mr. Albert Levy's Collection. It subsequently passed into the possession of Lord Lansdowne.

LE BRUN (Marie Louise E.).

Born in Paris in 1755. At an early age she received lessons from Davesne and Briard. In 1776 she married Jean Baptiste P. Le Brun, a painter and picture dealer, and the grand-nephew of Charles Le Brun. She painted a number of pleasing semi-allegorical subjects, and many portraits of distinguished persons. In some of her pictures she imitated the style of Greuze. She died in Paris in 1842.

No. 331. A Girl Holding a Mask.

Bust length. Clad in a black dress trimmed with yellow silk, a narrow white-lace ruffle, and a large black hat and feathers. Grey background.

On canvas, 1 ft. 9¾ in. high by 1 ft. 6 in. wide.

LEE (Frederick R.), R.A.

A landscape painter, was born at Barnstaple in 1798. His works were chiefly inspired by English scenery, and the cattle in many of them were painted by Sidney Cooper. He died in Cape Colony in 1879.

No. 280. An Avenue of Trees.

A wooden paling on the right, on the left an open meadow. In the foreground a woman and two men are conversing; a dog stands beside them.

Signed:—"F. R. Lee, 1842."

On canvas, 2 ft. 9½ in. high by 3 ft. 7½ in. wide.

LEIGH (James Matthews).

An historical painter, was born in 1808. He was a pupil of Etty's, and exhibited at the Royal Academy—principally scriptural subjects—from 1826 to 1849. In his later years he established an Art School in Newman Street. He died in London in 1860.

No. 347. A Scene from "The Merchant of Venice."

A composition of four small full-length figures. Buildings in the background.

On canvas, 8¾ in. high by 7 in. wide.

LEIGHTON (Lord), P.R.A.

Born at Scarborough, 3rd December, 1830. He studied painting at Berlin, Florence, and Frankfort. At the age of twenty-five he exhibited his first picture ("Procession escorting Cimabue's Madonna through the Streets of Florence") at the Royal Academy, which created a great sensation, and

was bought for the Royal Collection. In 1869 he was elected a Royal Academician, and selected President of the Royal Academy in 1878. From 1855 to 1893 he exhibited in London alone over 240 of his works. In 1895 he was raised to the Peerage, and died on the 25th January, 1896.

No. 342. Landscape (a sketch).

With a view of the sea in the background.

On canvas, 6¾ in. high by 1 ft. 2¾ in. wide.

Purchased by Lord Lansdowne at the sale of the artist's works in 1896.

No. 345. Portrait of a Lady (a sketch).

Small bust length: face seen in profile. She is clad in white. Her dark hair is bound with a row of pearls and blue ribbon. A coral necklace encircles the throat.

On canvas, 10½ in. high by 7 in. wide.

LELY (Sir Peter),

Of Soest, in Westphalia, settled in England in 1641. He became Court Painter successively to Charles I. and Charles II. Died in 1680. German School.

LELY (After).

No. 217. Portrait of Miss Hamilton, Countess de Grammont.

Small seated figure: she is represented as St. Catherine, clad in a red dress, and holding a small palm branch in her left hand.

On panel, 1 ft. 5½ in. high by 1 ft. 2 in. wide.

A copy of the original picture by Sir Peter Lely, No. 207, in the Hampton Court Palace Collection.

LESLIE (Charles R.), R.A.,

Was born in London, of American parents, 1794, and studied under Benjamin West and Washington Allston. His first important picture established his reputation—"Sir Roger de Coverley going to Church." In 1826 he was elected a Royal Academician, and Professor of Painting in 1847. He wrote a life of John Constable, R.A., and left an unfinished work on the "Life and Times of Sir Joshua Reynolds," which was completed and published in 2 vols., 1865, by Mr. Tom Taylor. Leslie died in London in 1859.

No. 178. Bust Portrait of a Lady.

A sketch. Full face: black hair tied up with blue ribbon; the left hand raised to the chin.

On panel, 1 ft. 1 in. high by 10½ in. wide.

No. 179. Portrait of a Lady.

Small three-quarter length. Clad in a yellow-coloured silk dress and black bodice, with a row of black beads round the neck. Black hair falling in curls over the ears.

On panel, 10 in. high by 7½ in. wide.

No. 180. Portrait of Lady Mary Fox.

Small three-quarter length: seated on a green velvet settee: face seen in profile: black hair, with a long curl falling over the left cheek. To the left the head of a dog is seen looking up at its mistress. Curtain in background, at the side of which is seen a landscape.

On canvas, 1 ft. 8¾ in. high by 1 ft. 5 in. wide.

No. 191. Portrait of a Lady.

A sketch. Small half-length seated figure. Clad in a brown dress, the sleeves of which are trimmed with black velvet. A string of beads, from which is suspended a cross, encircles the throat.

On canvas, 1 ft. 1 in. high by 10½ in. wide.

No. 261. Rebecca in the Dungeon. (*Scene from Ivanhoe.*)

Small life-size figure, seated: in a lemon-coloured dress and cloak lined with fur. On her head a turban, in the centre of which is an ornament.

On canvas, 2 ft. 5½ in. high by 2 ft. 0½ in. wide.

See Mrs. Jameson's Catalogue, No. 143.

Painted for Lord Lansdowne.

No. 312. Portrait of Lady Jane Halliday, Sister of the Earl of Dysart.

Small full-length figure. Landscape background.
On millboard, 1 ft. 8½ in. high by 1 ft. 1 in. wide.

See Engraving in Vol. VI. of the Essex Collection.

No. 348. Gil Blas with the Actress.

Interior of an apartment, with three small full length figures.
On panel, 5½ in. high by 6 in. wide.

Painted for the Hon. General Phipps.

No. 349. Study of a Girl doing her Hair.

Small three-quarter length figure dressed in a loose white robe and black sash round the waist. Brown background.
On canvas, 6¾ in. high by 4¾ in. wide.

LINGELBACH (Johann or Jan),

Was born at Frankfort in 1623. He went early to Holland, studied also in Paris, and in Italy, which he visited in 1644. In 1650 he returned to Germany, and finally settled at Amsterdam, where he died in 1674. He used to insert figures in the pictures of Wynants, Verboom, and other painters.

No. 206. Scene in the Town of Leyden.

In the centre of the picture is seen the end of a high red-brick house, with turrets and other architectural embellishments; below it a large fountain with stone balustrade. A street of steep-roofed red houses stretches away on the right hand; on the left are some smaller buildings. Numerous figures in the foreground and in other parts of the picture; conspicuous among them is a lame beggar soliciting alms from a group of gentlemen.
On canvas, 2 ft. 11½ in. high by 4 ft. 1¾ in. wide.

The architecture by BAARSTADT, a painter of whom no particulars are recorded.

See Mrs. Jameson's Catalogue, No. 75.
Waagen's *Art Treasures*, Vol. III., p. 165.

LINNELL (John),

Was born in London in 1792 and entered the Royal Academy Schools at the age of fourteen. Although a frequent exhibitor at the Royal Academy, he was never enrolled among its Members. Died in 1882 in his ninetieth year.

No. 63. Portrait of Sir Humphry Davy (1778–1829).

Small three-quarter length: full face: he rests his right hand on a table covered with a red cloth, on which stands a safety-lamp.

On panel, 1 ft. 5¾ in. high by 1 ft. 1½ in. wide.

See Mrs. Jameson's Catalogue, No. 144.

A copy of the Portrait by Sir T. Lawrence in the possession of the Royal Society.

No. 295. Portrait of the Earl of Shelburne, afterwards Fourth Marquess of Lansdowne.

Small full-length: three-quarter face turned to the left. Dressed in a brown frock-coat and light trousers. In his hands he holds a cane, one end of which rests on the arm of the chair in which he sits.

Signed:—"J. Linnell, f. 1839."

On panel, 1 ft. 8½ in. high by 1 ft. 5¾ in. wide.

LUCKX (Frans J.).

No. 227. Tea-Time in a Farmhouse.

On the right an old man sits beside a table taking a pinch of snuff, a little boy with a large piece of toast in his hand stands between his knees. On the opposite side of the table the child's mother is busy with her needle, while an old woman stands behind the table and pours out a cup of tea. A little dog lies on a stool in front of them.

Signed:—"Luckx, 1846."

On panel, 1 ft. 11½ in. high by 1 ft. 7 in. wide.

LUINI (Bernardino),

Was born probably about 1475, at Luino, on the Lago Maggiore, and is supposed to have been a pupil of Leonardo da Vinci, from the closeness with which he imitated that painter's style. The earliest date found on his works is 1521 ; the latest record of him occurs in 1533.

No. 38. St. Barbara.

Half-length figure turned to the left : three-quarter face. Clad in a bright-coloured dress adorned with jewels round the neck ; a thin veil covers the brown hair and falls over the shoulders. In the background, on the right, is seen a tower, the emblem of the Saint, behind it mountains.

On panel, 1 ft. 6 in. high by 1 ft. 2 in. wide.

See Mrs. Jameson's Catalogue, No. 24.
— Waagen's *Art Treasures*, Vol. III., p. 159.

MAES (Nicolas).

One of the best Dutch *genre* painters, was born at Dort in 1632. At an early age he commenced to study under Rembrandt at Amsterdam, and remained with that Master for four years. Maes' early pictures, showing much of Rembrandt's influence, are remarkably fine, and extremely rare. He died at Amsterdam in 1693.

No. 144. Interior of a Cottage.

A cradle with a sleeping infant : at its foot, and leaning upon it, a little girl is eating out of a coarse earthenware vessel. In the foreground, to the right, a large cat sits blinking.

Signed :—" N. Maes."

On panel, 1 ft. 0½ in. high by 10¼ in. wide.

Exhibited at the Royal Academy in 1884, No. 141.
See Mrs. Jameson's Catalogue, No. 76.
— Waagen's *Art Treasures*, Vol. III., p. 163.
— *The Athenæum*, 16th February, 1884, p. 223.

MARINARI (Onorio).

Born at Florence in 1627, and died there in 1715. He was the cousin and scholar of Carlo Dolci, whose style he closely imitated. His principal works are at Florence.

No. 16. Head of the Angel Gabriel.

Life size: looking downwards: profile turned to the left; dark hair, and large golden nimbus. Dark background.

On canvas, oval, 1 ft. 9¼ in. high by 1 ft. 5 in. wide.

No. 24. Head of the Virgin.

Life size: looking upwards: three-quarter turned to the left. The form of the nimbus and the background are the same as in No. 16.

On canvas, oval, 1 ft. 9¼ in. high by 1 ft. 5 in. wide.

See Mrs. Jameson's Catalogue, Nos. 25 and 26.

This and the companion picture (No. 16) have probably been cut out of a larger composition.

MARINUS VAN ROMERSWAEL.

The name of this painter is given above in the alternative forms furnished by Karel van Mander. There can be no doubt he is the same artist who is mentioned by Vasari under the name of *Marino di Siressa*, and by Luigi Guicciardini as *Marino di Sirezsea* (Zierickssee), in the Island of Schouwen, part of the Dutch province of Zeeland. Marinus was born about 1497. The dates on his signed works are said to range from 1521 to 1560, but he was apparently still living in 1567, if not later. The subjects he chose and the composition of his pictures would seem to indicate the influence, if not the direct tutelage, of Jan or Quentin Matsys.

No. 115. The Banker.

Half-length figure, less than life size, of a young man, seated, facing the spectator, in the act of writing; on the table before him are writing materials, a scale and money; on the dark wall behind him a dagger and papers with Flemish inscriptions.

On panel, 2 ft. 1 in. high by 1 ft. 7 in. wide.

Exhibited at the Royal Academy in 1884, No. 288.

See The Academy, 12th January, 1884, p. 34.

This picture was formerly attributed to Hans Holbein. The recognition of its true authorship is due to Mr. J. A Crowe.

METSU (Gabriel).

Born at Leyden, 1630, and studied under Gerard Dou. Removed to Amsterdam in 1650, where he fell under the influence of Rembrandt. Died in 1667.

No. 64. Portrait of a Young Lady.

Bust without hands, in an oval. She wears a black dress with a broad white collar; fair hair, falling slightly over the temples. A gold embroidered cap covers the back of the head.

On copper, 9¾ in. high by 7½ in. wide.

MEULEN (Adam Frans van).

Born at Brussels in 1632, and became the pupil of Pieter Snayers. He excelled in painting landscapes, hunting scenes, and battle-pieces. He frequently accompanied Louis XIV. on his campaigns and sketched the scenes of battles, sieges, and encampments. He died in 1690. Flemish School.

No. 186. Louis XIV. before Dinan.

Bt. L. 2d L at Ralph Bernal sale. May 1855, 7th day, lot 759 £53.0.6

A crowded composition. In the centre of the picture a state carriage containing ladies drawn by six cream-coloured horses is passing along the road towards the town. To the right is the King mounted on a white horse and attended by his courtiers. In the foreground are peasants kneeling with their heads uncovered. In the background is an extensive view of open country.

On canvas, 3 ft. 9 in. high by 2 ft. 5 in. wide.

No. 258. A Camp Scene.

In the foreground to the right is a tent, before which a General, mounted on a white horse and attended by his Staff, is in conversation with two peasants. Four soldiers are seated on the ground playing at cards, near them is a dog drinking from a pool. To the left soldiers and women are grouped before a tent, over which a standard is flying; one of the women is kindling a wood fire. In the middle distance is a carriage drawn by six horses, preceded by an out-rider; numerous tents with horses standing at rest before them are scattered over the

scene. In the background is a castle on an eminence. Blue sky crossed by cloud cumuli.

On canvas, 3 ft. 10½ in. high by 4 ft. 11 in. wide.

Bought at Lady Louisa Lygon's sale by the fourth Marquess of Lansdowne.

MIERIS (Frans van),

Was born at Leyden in 1635. He was a scholar of Gerard Dou, whose style he closely imitated with great success. His works are generally of small size, very scarce, and valuable. He died at Leyden in 1681.

No. 160. Lady and Cavalier.

A lady and gentleman are seen through the arch of an open window, which serves as a frame to the picture. The lady, whose back is almost turned to the spectator, and who is dressed in a robe of plum-coloured velvet with a satin skirt, is reading a letter. The Cavalier, dressed in black, sits opposite her resting his elbow on the table between them and leaning his head on his hand. In the background a page is entering with a guitar and music. The table is covered with a green cloth, on which stands a salver with a tall glass half full of red wine.

On panel, 1 ft. 1 in. high by 11 in. wide.

Exhibited at the Royal Academy in 1884, No. 63.
See The Athenæum, 2nd February, 1884, p. 157.

On the back of the panel are three old seals, one with the monogram F. D., as on the back of the panel by Du Jardin, No. 147, another with a faun dancing.

MILLAIS (Sir John E.), Bart., P.R.A.

Born at Southampton, 8th June, 1829. He commenced to study at the Royal Academy at the age of eleven years. In the autumn of 1848 he became one of the three founders of the now celebrated Pre-Raphaelite brotherhood. He was elected a Royal Academician in 1863. Millais was the first English painter to be made a Baronet on account of his art. Although he had the honour of being elected to succeed Lord Leighton in

the Presidency of the Royal Academy, he was destined to hold that office for little more than six months, as his death occurred on the 13th August, 1896.

No. 337. The Music Mistress.

Small three-quarter length figure of a young woman seen nearly in profile. Dressed in a bonnet trimmed with violet silk, a black jacket, and muff. Under her right arm she carries a music instruction-book. Grey background.

Signed with the painter's monogram and dated 1862.

On panel, with an arched top, 1 ft. 1¾ in. high by 8½ in. wide.

MOLA (Pietro F.).

Son of an architect, Giovanni Mola. Born in or near Milan in 1612. When quite a lad he was placed under the instruction of Cavaliere Cesare d'Arpino at Rome; studied at Venice; journeyed to Bologna to study the works of Albano and Guercino, and became one of their closest imitators. Mola held the office of President of the Academy of St. Luke at Rome, where he died in 1668.

No. 79. A Landscape with the Madonna, the Infant Christ and St. John the Baptist,

With a lamb in the foreground. In the middle distance a village with a water-mill. Deep blue mountains in the background.

On canvas, 1 ft. 6 in. high by 1 ft. 9½ in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 158.

No. 141. The Holy Family.

The Virgin is represented sitting in the shade of two tall trees, and holding with both hands the Infant, who kneels upon a cushion at her side. Behind them St. Joseph is resting; on a stone by the Virgin is some fruit and a white robe. A wooded height on the right, and on the left a distant view with buildings and mountains beyond. In the middle distance an Angel with an ass; blue sky.

On panel, 9 in. high by 11 in. wide.

Exhibited at the Royal Academy in 1884, No. 259.
See Waagen's *Art Treasures*, Vol. III., p. 158.
— *The Athenæum*, 2nd February, 1884, p. 157.

MOOR (Karel de).

A Dutch painter and etcher, was born at Leyden in 1656. In his youth he studied under Gerard Dou, and afterwards under Frans van Mieris and Schalcken. His first productions were portraits and domestic subjects, which were generally admired. The pictures of De Moor are cleverly composed, his figures are correctly drawn, and his colouring is clear and transparent. In some of his large portraits he seems to have aimed at a style combining the chaste delicacy of Van Dyck with somewhat of the striking effect and spirit of Rembrandt. Examples of De Moor's work may be found at Antwerp, Dresden, and St. Petersburg. De Moor died at Warmond in 1738.

No. 208. The Chess Players.

A man dressed in a light-coloured doublet with slashed sleeves is moving a "piece" with an air of great deliberation, his adversary, a younger man, leans his head on his hand with an expression of dismay. Behind him stands another man holding a glass and watching the game. A mandolin hangs on the wall on the right.

Signed :—"C. DE MOOR, 1693."

On panel, 1 ft. $5\frac{1}{4}$ in. high by 1 ft. $3\frac{3}{4}$ in. wide.

MORALES (Luis de).

Born at Badajoz early in the sixteenth century, and is supposed to have studied his art at Toledo or Valladolid. In 1564 he was summoned to the Spanish Court by Philip II., but he appears only to have executed a single picture for the King. He returned to Estramadura and fell into poverty. He died in 1586. Spanish School.

No. 10. Head of a Young Girl.

Life size: full face. She wears a red under dress and a loose light brown robe. A spray of flowers in her hair.

On panel, 1 ft. 4 in. high by 1 ft. $0\frac{1}{2}$ in. wide.

MORLAND (George),

The son of Henry R. Morland, a portrait painter. He was born in London on the 26th June, 1763, and was instructed in his art by his father. His subjects were landscapes, stables, farmyards, and animals, executed with admirable spirit and accuracy. He died in his forty-first year, his death being hastened no doubt by dissipation.

No. 214. Men and Donkeys.

The interior of a rough stable. Two men are lying in the corner, the one holds a glass, the other a metal pot. In the centre an old donkey has lain down, her foal stands near the doorway beside her.

On canvas, 1 ft. 1½ in. high by 1 ft. 4¾ in. wide.

See Mrs. Jameson's Catalogue, No. 146.

No. 274. Peasants and Pigs.

In the foreground a sow and three little pigs are feeding out of a trough. A rustic, dressed in a felt hat, light coat and red vest, is leaning against a cottage wall holding a basket in his hand, by his side is a little girl with her apron full of cabbage leaves. To the right is a well.

On canvas, 2 ft. 1 in. high by 2 ft. 6 in. wide.

MULLER (William J.),

Born at Bristol in 1812; his father, who was Curator of the Museum in that city, was a native of Germany. After studying under his fellow-townsman, J. B. Pyne, he made the tour of Germany, Switzerland, and Italy. In 1838 he visited Greece and Egypt, and enriched his portfolio with a very large number of sketches. In the following year he settled in London, where his pictures met with a ready sale. Subsequently he accompanied the Government Expedition to Lycia and brought back some fine sketches, five of which were exhibited at the Royal Academy. He died at Bristol in 1845, in his thirty-third year.

No. 225. A Side Canal in Venice.

The houses on either side are joined by a narrow bridge, through the arch of which a second bridge is visible further off. In the foreground a boat is passing through a low water-gate.

Signed:—"W. Müller, 1835."

On canvas, 1 ft. 3½ in. high by 11¼ in. wide.

MULVANY (George F.).

Was born in Dublin in 1809, and studied in the Academy there. In 1832 he became an Associate, and succeeded his father as Keeper. He exhibited at the Royal Academy at London in 1836 and 1839. He died in Dublin in 1869.

No. 360. Landscape; Clifden, Connemara.

Painted in 1835.

On canvas, 2 ft. 1 in. high by 2 ft. 8½ in. wide.

MURILLO (Bartolomé Estéban),

Was born at Seville and baptized on January 1st, 1618. He was taught painting by his uncle, Juan del Castillo. In 1641 Murillo accompanied his fellow-student, Pedro de Moya, to Madrid, and placed himself under Velazquez. After a lapse of about five years he returned to Seville. In 1660 he established the Academy at Seville, of which for the first year he was President. He was invited to the different cities of Spain to enrich their churches and convents with fine altar-pieces and other works. He was engaged on an altar-piece for the Church of the Capuchins at Cadiz, when he fell from the scaffold. His injuries were so severe that he was taken back to Seville, where he died soon afterwards, April 3rd, 1682.

No. 13. The Immaculate Conception.

The Virgin, a full-length figure, rather less than life size, is sustained between heaven and earth by Cherubim, her foot resting upon the crescent moon. She is clad in a blue mantle over a white robe; a dark veil is thrown round the neck.

On canvas, 4 ft. 5¾ in. high by 3 ft. 9¾ in. wide.

From the Collection of M. Zachary, Esq. his sale, Xtie 31 Mch. 1838 (56) £693

See Mrs. Jameson's Catalogue, No. 30.

— Waagen's *Art Treasures*, Vol. II., p. 152.

There is a small sketchy repetition in the Dulwich Gallery.

Murillo is believed to have painted this subject no less than twenty times: one of the most celebrated examples is No. 878 in the Museo del Prado at Madrid, which resembles the picture in the Lansdowne Collection in representing the Virgin as floating forwards rather than upwards.—(Dr. Richter.)

No. 93. The Holy Family.

The Virgin sits facing the spectator, turning her face towards the left, where St. John is standing; he holds a small cross in his hand. On the right is St. Joseph. Behind the Virgin a thicket; landscape background.

On copper, 1 ft. 1 in. high by 1 ft. 1 in. wide.

This picture was given to Lord Lansdowne by Lord Holland. On its back is the following inscription :—

"Painted by Murillo, given me by S^{r} G. M. Jovellanos at Cadiz, 1809.

"H. Holland."

Jovellanos was a distinguished Spanish Liberal and a great Collector of paintings.

No. 98. The Madonna in Prayer.

The features are those of a young Spanish peasant. Small full-length figure kneeling. Over her pink garment falls a blue mantle from the left shoulder. A small nimbus encircles the head, which is bent forward in prayer. A crown of thorns and the three nails of the Cross are lying before her on a white cloth. In the background, on the right, a rock.

On canvas, 1 ft. 7 in. high by 1 ft. 2 in. wide.

See Mrs. Jameson's Catalogue, No. 31.

No. 129. Portrait of Don Justino Neve,

Canon of Seville, and the intimate friend of Murillo. He took a leading part in building a hospital for aged priests, known as the "Hospital de los Venerables" at Seville, and entrusted three of the pictures required for its decoration to Murillo, whom he had already employed to paint four pictures for the Church of Santa Maria la Blanca. As a token of gratitude Murillo, about the year 1678, painted this portrait of Don Justino, which remained in the refectory of the Hospital until the beginning of this century.

Life size: full length: seated in a high-backed wooden arm chair with red velvet back and seat; his body turned towards the right; his face fronting the spectator. He is represented as a man in the prime of life, with short dark hair, small beard and moustache. He wears the black dress of an ecclesiastic. His hands rest on the arms of the chair, the left holding a small book, between the gilt leaves of which his forefinger is inserted; on his breast hangs a gold medal.

At Don Justino's feet, and looking up at his master, sits a little dog

decorated with a collar ornamented with bells and a bow of scarlet ribbon. At his left stands a small table with a dark green cover; upon it are a clock, bell, and a book. In the background are crimson draperies and the pilasters of a cloister, on one of which are sculptured Don Justino's arms. On the left a glimpse is caught of a terrace with a balustrade, beyond which extends a distant landscape.

On canvas, 6 ft. $8\frac{1}{2}$ in. high by 4 ft. 3 in. wide.

Exhibited at the British Institution, 1818.
—— ——— Royal Academy, 1884, No. 190.
See Sir W. Stirling Maxwell's *Annals of the Artists of Spain*, ed. 1858, pp. 884, 1444.
— Waagen's *Art Treasures*, Vol. III., p. 160.
— Cean Bermudez, *Dic.*, II., 60, and *Carta*, 95.
— Palomino, Tom. III., pp. 432, 625.
— Buchanan's *Memoirs*, II., p. 193.
— Mrs. Jameson's Catalogue, No. 28.
— Curtis's *Velazquez and Murillo*, p. 298.
— Ponze, *Viage*, IX., p. 123.
— *The Athenæum*, 2nd February, 1884, p. 157.
— *The Academy*, 12th January, 1884, p. 34.

Quilliet says, in the journey which he made to Spain with Lebrun, that that eminent judge of paintings authorised him to offer 20,000 francs for this portrait, which was refused.

Dic. des Peintres Esp., p. 100, note.

This portrait was removed from the Hospital during the occupation of Seville by the French Army, and sold at Paris by the Officer who obtained possession of it to M. Delahante, at whose sale it was sold in 1804 to Mr. Watson Taylor for £1,050. Lord Lansdowne bought it at Mr. Watson Taylor's sale in 1832 for £504.

MURILLO (After).

No. 253. The Virgin and Child.

The Virgin, clad in a pink dress and blue drapery, is seated on a stone bench bearing the Infant Christ, who stands on His Mother's knees. Dark background.

On canvas, 5 ft. high by 3 ft. $4\frac{1}{2}$ in. wide.

MUSS (Charles),

An English enamel-painter, who ranked high in that branch of Art. He died in 1824.

No. 18. The Virgin and Child with the Infant St. John—after RAPHAEL.

Enamel, 13 in. high by 10½ in. wide.

Inscribed :—

"Painted by C. Muss, 1819."

The original is in the Pinacoteca at Munich and is known as the *Madonna della Tenda*, so called from the curtain (*tenda*) which forms the background of the picture.

No. 20. "Flora"—after BERNARDINO LUINI.

On copper, 10 in. high by 8 in. wide.

Inscribed :—

"Painted by Cha^{s}. Muss—1820.
After the original of Leonardo da Vinci."

See Mrs. Jameson's Catalogue, No. 106.

The original, painted by Luini, is in the Palazzo Sciaria Colonna at Rome. A copy, erroneously attributed to Leonardo da Vinci, is at Hampton Court (No. 61), from which, probably, the copy by Muss was made.

NAVARETTE (Juan Fernandez),

Was born at Logroño about 1526. He received his first instruction in Art from a monk, but subsequently went to Italy and studied at Venice under Titian. He was deaf and dumb from his childhood, whence he obtained the name of "El Mudo"; notwithstanding which he acquired such perfection in his Art as to be called the Spanish Titian. He died at Toledo in 1579.

No. 111. Supposed Portrait of Doña Maria Pacheco.

Doña Maria Pacheco was the wife of Padilla, the leader of the popular movement in Castille at the beginning of the reign of Charles V. He was defeated by the Royalists at the battle of

Villalar in April 1521 (in which engagement he was wounded severely), and executed on the following day. After his death Doña Maria was placed at the head of the insurgents at Toledo, and there stood a siege for four months, at the end of which the City surrendered, and she made her escape to Portugal in 1524, and there died.

Life size: three-quarter face turned to the right: head and shoulders; dark hair and swarthy complexion. A thick black cloak is wound round the shoulders and covers the back of the head.

On canvas, 2 ft. $0\frac{1}{2}$ in. high by 1 ft. $7\frac{1}{2}$ in. wide.

Exhibited at the Royal Academy in 1876, No. 176.
See Mrs. Jameson's Catalogue, No. 27.
— Waagen's *Art Treasures*, Vol. III., p. 159.

It is said that this portrait formed part of a larger composition, representing Doña Maria mounted upon a mule and passing through the streets of Toledo, with her infant son in her arms, after the execution of her husband.

If this is a contemporary portrait of Doña Maria Pacheco it cannot be by Navarette, who was born about 1526, the year of Doña Maria's death; nor is it likely that the Court Painter of Philip II. would have painted the rebel of the reign of Charles V. The portrait has, however, always been traditionally known as that of Doña Maria de Padillas.

NAVARETTE (After).

No. 341. Supposed Portrait of Doña Maria Pacheco.

On canvas, 2 ft. $0\frac{1}{2}$ in. high by 1 ft. $7\frac{1}{2}$ in. wide.

A copy of No. 111 described above.

NEER (Aart van der),

Was born at Amsterdam in 1603. Scarcely anything is known of his life, beyond the fact that he lived chiefly at Amsterdam, and died there in 1677. He excelled in representing moonlight scenes, sunsets, and winter landscapes.

No. 107. Skating Scene in Holland.

A frozen river or canal stretches from the foreground to the remote

distance. To the left trees and buildings upon the bank. Numerous figures are skating; in the foreground the ice has broken and the bystanders are extricating a man and a woman who have fallen in.

On panel, 1 ft. 1 in. high by 1 ft. 7 in. wide.

NERENZ (Wilhelm),

A *genre* painter, was born at Berlin in 1804, and died there in 1871. Four of his works are in the Berlin National Gallery.

No. 269. Group of Figures on a Terrace.

In the foreground a monk is directing the attention of a Neapolitan girl to a monastery on the right of the picture as she stands resting her right hand on a stone plinth. Behind her a young man, probably her lover, is peering at the side of a brick column. A boy, resting his hand on a square wicker basket, is gazing at the monk. In the background a view of the sea and lofty cliffs to the right.

Signed:—"W. Nerenz. Rom: 1845."

On canvas, 2 ft. 11⅛ in. high by 3 ft. 4½ in. wide.

NEWTON (Gilbert S.), R.A.

Born at Halifax in Nova Scotia, in 1794, and studied under his uncle, Gilbert Stuart, at Boston; he came to England about 1818, and went afterwards to Italy. At first he adopted Watteau as his model, and painted several small pictures much in the style of that Master. He was elected a Member of the Royal Academy. One of his principal works is "Captain Macheath," described below, No. 230. He died at Chelsea in 1835.

No. 185. Portrait of Thomas Moore, Poet (1779-1852).

Life size: bust length: three-quarter face turned to the right. Dressed in a black coat and vest.

On canvas, an oval, 2 ft. 5 in. high by 2 ft. wide.

No. 228. "Forsaken."

Small three-quarter length figure of a girl seated on the side of her bed dressed in white, and wearing a white cap with black ribbon. Her hands are joined on her lap and hold a rose-bud.

On panel, 11 in. high by 9 in. wide.

Exhibited at the Royal Academy in 1884, No. 41.

No. 230. Scene from the Beggar's Opera.

"How happy could I be with either,
Were t'other dear charmer away."

Captain Macheath in prison, with his legs fettered, seated at a table, with bottles and glasses, in a rakish and reckless attitude; on the other side of the table Polly is seated; behind him stands Lucy Lockit. Other women in the background.

On canvas, 3 ft. 2 in. high by 3 ft. 11½ in. wide.

See Mrs. Jameson's Catalogue, No. 148.
— Waagen's *Art Treasures*, Vol. III., p. 165.
Purchased by Lord Lansdowne at the Royal Academy Exhibition in 1826.

No. 231. Scene from the Vicar of Wakefield—The Return of Olivia.

"I entreat, woman, that my words may be now marked once for all: I have here brought you back a poor deluded wanderer; her return to duty demands the revival of our tenderness * * * * *

"The kindness of heaven is promised to the penitent, and let ours be directed by the example."—Chap. xxii.

In a humble cottage, Olivia's mother is seated on the left with her hands resting on her knees, apparently paying no attention to the appeal made by the kneeling girl at her side. Olivia, weeping, stands with her back to the spectator resting on the vicar's shoulder, who is anxiously watching his wife. A young man (Moses?) stands at the half-open door. To the right a table, under which a large dog is lying.

On canvas, 3 ft. 1 in. high by 4 ft. 0½ in. wide.

Painted for Lord Lansdowne in 1828, and exhibited in the Royal Academy Exhibition of that year.

Engraved by Burnett.

Exhibited at the Royal Academy in 1876, No. 265.
See Mrs. Jameson's Catalogue, No. 149.
— Waagen's *Art Treasures*, Vol. III., p. 165.

NEWTON, Mary (Mrs. Charles T.).

Born in 1832 and died in 1866. She was the daughter of Joseph Severn, the artist, and studied figure painting under G. Richmond, R.A. She subsequently turned her attention to painting from the sculptures, vases, &c., in the British Museum, and in that branch of art she attained remarkable skill. In 1861 she married Mr. C. T. Newton.

No. 334. Portrait of Mrs. Tickell.

Life size: bust length, three-quarter face looking upwards. Clad in a loose white robe.

On canvas, 1 ft. 11 in. high by 1 ft. 7½ in. wide.

This is a copy from the portrait by George Romney.

O'NEILL (G. B.)

An English artist who frequently exhibited at the Royal Academy in the first half of the present century. An example of his work, "The Foundling," is in the National Gallery in London.

No. 301. The Flower Girl.

Small three-quarter length figure, in a white dress, holding a flower in her right hand.

On canvas, 1 ft. 2 in. high by 11½ in. wide.

PACCHIAROTTO (Jacopo),

The son of Bartolommeo, was born at Siena in 1474, and lived there until 1535, when he appears to have been involved in a conspiracy against the Government, by which he endangered his life, and is supposed to have fled from Siena to France. He was again in Siena in 1536. In 1539, however, he was banished and outlawed by the Government, but through the intercession of his wife he was pardoned, and in 1540 restored to his family. No record has been found of him after this date. Many of his best works have been attributed to Perugino, but, on the other hand, many pictures by Girolamo del Pacchia have been ascribed to Pacchiarotto. He painted a considerable number of works at Siena.

I.

No. 119. The Virgin and Child.

The Virgin, clad in red with a blue cloak which covers her almost completely, sits facing the spectator, and holds with both hands the Infant Saviour, who sits undraped upon her knees. Landscape background.

On panel, 2 ft. $4\frac{1}{2}$ in. high by 1 ft. $10\frac{1}{4}$ in. wide.

See Mrs. Jameson's Catalogue, No. 32.

PALMA (Jacopo),

Called "Il Vecchio" (the elder), to distinguish him from his grand-nephew, who bore the same name, was born at Serinalta, near Bergamo, about 1480. He went at an early age to Venice, where he may have studied under the then aged Giovanni Bellini. The style of Palma underwent many changes. He died at Venice in 1528.

No. 200. The Marriage of St. Catherine.

The Virgin, clad in a crimson dress and green robe, holds the Infant Christ as He bends forward from her lap to place the ring on the finger of St. Catherine, who is supporting the infant St. John. To the right St. Jerome is seated reading from a book, with the lion at his feet; behind him sits St. Francis and another male Saint.

Architectural background, with the view of a river and buildings beyond.

On panel, 2 ft. 4 in. high by 3 ft. 4 in. wide.

PARMIGIANO.

Francesco Maria Mazzola, commonly called Parmigiano, was the son of Filippo Mazzola, and was born at Parma in 1504. He was a close imitator of Correggio, from whose works, compared with those of Michel-angelo and Raphael, he formed a style of his own. The churches of Parma contain many of his important works. He died at Casal Maggiore in 1540.

No. 104. Portrait of Baldassare Castiglione (1478–1529).

Life size: bust length: full face: apparently about forty years of age; clad in a brown dress, black hat with medallion of arms on the lower surface of brim, and loosely-fitting white gloves. In the background a green curtain, and on the right a landscape.

On panel, 2 ft. 6 in. high by 2 ft. 2 in. wide.

Exhibited at the Royal Academy in 1884, No. 160.

See The Athenæum, 26th January, 1884, p. 126.

PETRINI (Alessandro).

An Italian painter who lived in the early part of the eighteenth century. No particulars of his life are recorded.

No. 353. The Virgin Adoring the Infant Christ.

The Virgin, a small full length figure, clad in a red robe and blue mantle, is bending over the Infant Saviour, who lies on the ground. To the left a stone column. Landscape background.

On canvas, 11 in. high by 9½ in. wide.

PICKERSGILL (Henry W.), R.A.,

A distinguished English portrait painter, was born in 1782. At first his talents were devoted to a certain class of fanciful works, but afterwards he applied himself chiefly to portrait painting, in which he attained considerable distinction. He died in London in 1875.

No. 199. Portrait of a Lady Playing on a Guitar.

Half-length figure. Said to be a portrait of Miss Pickersgill.

On canvas, 3 ft. high by 2 ft. 3½ in. wide.

See Mrs. Jameson's Catalogue, No. 150.

PIOMBO (Sebastiano del).

Sebastiano Luciani, commonly called Sebastiano del Piombo, from the office of Keeper of the Leaden Seals which he held at the Papal Court, was born in Venice about 1485. He was at first a musician, but quitted that profession to study painting under Giovanni Bellini, and next under Giorgione. About 1512 he visited Rome and became the friend of Michelangelo, who stimulated him to rival Raphael in a painting of the "Resurrection of Lazarus." This picture is now in the National Gallery, London, and is undoubtedly Piombo's masterpiece. He died at Rome in 1547.

No. 137. Portrait of Count Federigo da Bozzolo.

Life size: three-quarter length: apparently about forty years of age;

dark hair and beard. Clad in an ample black mantle. He is standing with his body slightly turned towards the left; the left hand holds a pair of gloves. Beside him is a table, upon which is an inkstand, four books, and a globe. Background of green drapery.

On panel, 4 ft. 4 in. high by 3 ft. 3 in. wide.

See Vasari (Ed. *Le Monnier*), Tom. X., p. 128.
— Mrs. Jameson's Catalogue, No. 33.
— Waagen's *Art Treasures*, Vol. II., p. 150.
— Kugler's *Italian Schools of Painting*, Ed. by Sir Henry Layard, Vol. II., p. 562.
— *The Athenæum*, 1871.
Exhibited at the British Institution in 1821, and again in 1832.
—— — —— Royal Academy in 1871.

This portrait was formerly in the possession of the Ghizzi family, at Naples, whence Lord Lansdowne, who was struck by it in the Ghizzi Collection, purchased it on the death of the then possessor.

No. 166. Portrait of a Franciscan Monk.

Life size: half-length. In front of him is a human skull, on which he seems to be discoursing. The right hand raised; dark background.

On canvas, 2 ft. 10 in. high by 2 ft. 3 in. wide.

See Mrs. Jameson's Catalogue, No. 34.
— Crowe and Cavalcaselle's *History of Painting in North Italy*, Vol. II., p. 360.
— Waagen's *Art Treasures*, Vol. III., p. 162.
Exhibited at the Royal Academy in 1884, No. 176.

Purchased by Lord Lansdowne at the sale of the Hon. Charles Greville's pictures.

PLASSAN (Antoine Emile),

A French painter, was born at Bordeaux in 1817.

No. 363. "La Toilette."

Interior of a room. A young woman, dressed in a pink-striped silk underskirt, is seated on a chair by the side of a bedstead, resting her foot on a velvet stool as she draws on her stocking.

Signed:—"Plassan."

On panel, $8\frac{1}{2}$ in. high by 6 in. wide.

POUSSIN (Gaspar).

(*See* POUSSIN (Nicolas), No. 50.)

POUSSIN (Nicolas).

Born at Villers, near Les Andelys, in Normandy, in 1594. He studied at Paris, and at the age of thirty went to Rome and paid close attention to the works of Raphael and Domenichino. After a considerable residence there he was recalled by Louis XIII., who gave him apartments in the Tuilleries, and appointed him Chief Painter, with a salary of £120 a year. Being, however, much attached to Rome, Poussin returned thither privately, and died there, 1665. His favourite subjects were ancient fables, and no painter was ever better qualified to paint such subjects.

No. 50. Ruins of a Tomb in a Wood.

The tomb, built of large square stones, occupies the middle of the picture in a wooded landscape. It is surmounted by a statue of Bacchus recumbent, and ornamented with a relief representing two nymphs sitting and offering a cup to the youthful Bacchus, behind whom is a Bacchante. On the right, near the tomb, a man is sleeping.

On canvas, 3 ft. 0½ in. high by 2 ft. 4½ in. wide.

See Mrs. Jameson's Catalogue, No. 35.

The landscape is said to be the work of Gaspar, and the monument by Nicolas Poussin.

This picture was formerly in the possession of the Elector Palatine, Charles Theodore of Bavaria, and was saved, with other objects of Art, during the siege of Mannheim, in the revolutionary war. Forgotten during the succeeding troubles, it was neither reclaimed nor restored; and being at length sold by a dishonest servant, it passed from one possessor to another, into the hands of M. de Metzler, of Frankfort, from whom Lord Lansdowne purchased it.

No. 74. Landscape, probably in the Environs of Rome.

In the middle ground a cyclopean wall, on the right a rock overgrown with bushes, under it a waterfall and a small lake. On the left the water is encircled by a pathway, on which two shepherds are driving their flocks. A third one with his head bound up sits in the foreground. Clear sky.

On canvas, 10 in. high by 2 ft. 2 in wide.

See Mrs. Jameson's Catalogue, No. 30.

This picture is executed in the style of Salvator Rosa.—(Dr. J. P. Richter.)

PYNACKER (Adam),

Born at Pynacker, near Delft, in 1621. His original instructor is unknown; but during his three years' sojourn in Rome he employed his time so advantageously that, on his return to his native country, he was esteemed an accomplished painter. His style has something in common with that of Jan Both. He was an able draughtsman of trees. He died, and was buried at Amsterdam, in 1673.

No. 150. A Wooded Landscape.

The shore of a lake, the waters of which are seen on the left. On the right crags and tall trees. A steep cliff rises in the middle distance. In the foreground a woman riding a mule is driving two cattle towards the spectator; behind her are two other figures. In a quiet creek some sailing barges are made fast to the shore.

On canvas, 1 ft. 11½ in. high by 3 ft. wide.

See Mrs. Jameson's Catalogue, No. 78.
— Waagen's *Art Treasures*, Vol. III., p. 165.

From the Collection of Mr. W. Smith.

RAEBURN (Sir Henry), R.A.,

A distinguished portrait painter, was born in 1756. He travelled in Italy, and, after two years' residence in that country, returned to Edinburgh, where he settled. In 1814 he became an Associate of the Royal Academy, and in the following year was elected a Royal Academician. In 1822 he was knighted by George IV. and appointed Portrait Painter to that King. He died in 1823.

No. 78. Portrait of Francis Horner (1778–1817).

Life size: three-quarter length: seated facing the spectator. Dressed in a dark coat, vest and breeches, and white cravat. His right hand rests on an open book, which lies on a table by his side. Red curtain in background.

On canvas, 4 ft. 2 in. high by 3 ft. 3 in. wide.

Engraved by S. W. Reynolds.

See Mrs. Jameson's Catalogue, No. 151.

No. 171. Portrait of Professor John Playfair (1740–1819).

Life size: three-quarter length: full face: seated at a table on which are books and a telescope. He wears a black coat and breeches and holds his spectacles in his right hand. His left arm rests on the table. To the left a red curtain, by the side of which blue sky is seen.

On canvas, 4 ft. 2 in. high by 3 ft. 4 in. wide.

Bequeathed in 1855 by Lady Davy to Henry, third Marquess of Lansdowne.

RAPHAEL.

Raphael Sanzio, or Santi, was born at Urbino, 6th April, 1483. He was the only son of Giovanni Santi, a painter and poet, who placed him when quite young under Pietro Perugino, with whom he remained for some years. In 1504, Raphael visited Florence for a few months, and on his return to Perugia executed several large church pieces. In 1508 he was invited to Rome by Julius II., who employed him to paint the "School of Athens" in the Vatican. Raphael also enjoyed the favour of Leo X., for whom he made a series of cartoons, now known as the "Raphael Cartoons"; seven of which are in the South Kensington Museum. To his other talents, this great artist added that of being an able architect; the principles of which science he studied under Bramante, who recommended him for his successor in conducting the great work of St. Peter's, the general plan of which, as it now stands, was designed by Raphael. He likewise designed a number of magnificent buildings. The last picture from the hand of this able Master was the "Transfiguration," not quite completed at the time of his death, which took place at Rome on 6th April, 1520. His remains were laid in the Church of the Pantheon with great solemnities.

No. 163. Head of one of the Apostles in the Raphael Cartoon, now in the South Kensington Museum, **of Christ's Charge to Peter.**

It is the head of the Apostle to the left of Christ, who is indignant at the preference given to St. Peter.

On paper, 1 ft. 8 in. high by 1 ft. 2½ in. wide.

See Mrs. Jameson's Catalogue, No. 38.
— Waagen's *Art Treasures*, Vol. II., p. 370, and Vol. III., p. 102.

Purchased at Lord St. Helen's sale, after his death.

No. 167. St. John Preaching.

He stands on a grassy mound on the right of the picture, his right hand raised, and holding a cross in his left. In front of him are several groups of listeners. The nearest consists of three persons seated, two little naked children are playing at their feet. Four men stand close to these, and a little behind them four more, one of whom rests his hands on his hips, and looks round with an air of incredulity. Further off a servant waits on horseback. In the background sky and hills, partly veiled by clumps of dark-leaved trees.

On panel, 10¼ in. high by 1 ft. 9 in. wide.

Engraved by Capellani.

Exhibited at the Royal Academy in 1876, No. 181.

See Mrs. Jameson's Catalogue, No. 37.

— Waagen's *Art Treasures*, Vol. III., p. 161.

— Dr. G. K. Nagler, *Rafael des Mensch under Kunstler, München*, 1836, p. 57.

— J. D. Passavant, *Rafael von Urbino, &c., Leipzig*, 1839. p. 88.

— Eugene Muntz, *Raphael Sa Vie, &c.*, Paris, 1881, p. 221.

— W. Lubke, *Raphael Werk, &c.*, Dresden, 1881, p. 95.

— Crowe and Cavalcaselle, *Raphael: his Life and Works*, London, 1882, Vol. I., p. 241.

— Kugler's *Handbook*, Ed. by Sir H. Layard, London, 1887. Part II., p. 479.

This picture is one of the three compositions from the history of John the Baptist, which formed the predella of the altar-piece known as the *Madonna degli Ansidei*, which was from 1764 until 1885 in the Blenheim Collection, when it was purchased for £70,000 by H.M. Government for the National Gallery. The altar-piece was painted in the year 1505 for the Ansidei Family of Perugia, and placed in their Chapel in the Servite Church of S. Fiorenzo in that city. There it remained until 1764, when it was purchased through Gavin Hamilton by Lord Robert Spencer, then in his seventeenth year, who presented the principal picture to his eldest brother the third Duke of Marlborough, but kept this little predella by him for thirty years. From him it was purchased by Lord Lansdowne.

RAPHAEL (After).

No. 90. Madonna and Child.

Half-length: a small imitation of the *Madonna di San Sisto* in the Dresden Gallery, from which, however, it differs in several particulars.

On wood, 8½ in. square.

Probably painted in the early part of the seventeenth century.

REDGRAVE (Richard), R.A.

Was born in Pimlico in 1814. At the age of twenty-one he entered the Schools of the Royal Academy, and was elected an Associate in 1840 and an Academician in 1851. He assisted in forming the Historical Collection of Water-colour Drawings at the South Kensington Museum, and compiled a useful catalogue of the series. In conjunction with his brother Samuel he published the well-known work "A Century of Painters of the English School." He died in 1888.

No. 220. The Governess.

An interior of a schoolroom; the Governess, in a black dress and white tippet, is seated in a chair in a contemplative mood, holding a letter in her hand. She rests her left arm on a table on which are some books, an inkstand, and a tray with a cup and saucer. At her feet is a basket containing wool-work. On the left an open door through which an inner apartment is seen.

Signed:—"Rich^{d}. Redgrave, 1843."

On canvas, 2 ft. 1½ in. high by 2 ft. 5 in. wide.

REINAGLE (Philip), R.A.

Born in 1749. Was a pupil of Allan Ramsay, the Court Portrait Painter. His pictures of hunting subjects, dogs, and dead game were among the best of the day. Reinagle studied rather the manner of the old Dutch painters than that of his contemporaries, and became an excellent copyist of their works. In 1812 he was elected a Royal Academician. He died in 1833.

No. 270. Landscape and Figures.

In the foreground a cart drawn by a white horse, over whose neck a man is leaning conversing with a woman seated on the ground holding a child. Further off another cart and horse with two men working on the top of a high bank.

On panel, 1 ft. 1½ in. high by 1 ft. 2 in. wide.

See Mrs. Jameson's Catalogue, No. 104.

This is a copy after Wouwerman, by Reinagle.

REMBRANDT van RŸN.

Rembrandt Hermensz (son of Herman), commonly called Rembrandt van Rŷn, from the circumstance of his having been born on the banks of the Rhine, was born in his father's house, on the Weddesteeg, at Leyden, in 1606. He was educated at Leyden, where he studied painting under Jacob van Swanenburch. In 1630 he settled at Amsterdam, where his fame quickly rose to its highest point. In 1634 he married Saskia Uilenburgh, a lady of some fortune. His works were very numerous, and must have secured him a large income, but nevertheless he fell into pecuniary difficulties. He died at Amsterdam in 1669, and was buried there.

No. 100. Landscape, known as "Rembrandt's Mill."

In the centre of the picture a wind-mill and cottage stand on the summit of a steep hill, round the base of which flows a river in whose still waters the wooded bank opposite is reflected.

In the foreground a road—down which are coming a woman and a child—winds from the height towards the river. Between the river and the road, where a sandy bank slopes gradually towards the water, a woman is washing linen, and a man stands behind her leaning against the bank with his hands behind his back. On the right hand is seen the prow of a boat, with a man rowing. The sky on the left is already dark, the sun has set, but the last gleams of daylight still linger in the west, falling upon the sails of the mill and upon the water below, and throwing out in strong relief the massive outline of the hill.

On canvas, 2 ft. 9½ in. high by 3 ft. 4½ in. wide.

Engraved in the "Orleans Gallery," Vol. III., again by C. Turner in the *Gems of Art*; and also by M. Brunet-Debaines.
Exhibited at the British Institution in 1815, No. 37.
———————— Royal Academy in 1878, No. 172, and in 1888, No. 74.
See Mrs. Jameson's Catalogue, No. 82.
— Smith's *Catalogue Raisonné*, No. 601.
— Bode's *Studien zur Geschicte der Holländischen Malerei*, pp. 493 and 579.
— Emile Michel, *Rembrandt Sa Vie, &c.*, Paris, 1893, p. 549.
— Waagen's *Art Treasures*, Vol. III., p. 157.
— *The Academy*, 7th January, 1888, p. 15.
— *The Athenæum*, 11th February, 1888, p. 187.

Formerly in the Orleans Gallery, where it remained nearly a century. Afterwards the property of the first Marquess of Lans-

downe; sold in 1792 to Mr. Slade, who parted with it to Mr. William Smith for 500 guineas, and bought by the third Marquess of Lansdowne for 800 guineas.

REMBRANDT (After).

No. 256. A Jewish Rabbi.

Life size: half-length.

On panel, in monochrome, 3 ft. 6 in. high by 2 ft. 6 in. wide.

RENI (Guido).

Better known as Guido, was born at Calvenzano, near Bologna, 4th November, 1575. He entered the school of Denis Calvart, and subsequently, in 1595, that of the Carracci. He accompanied his fellow-student Albani to Rome, where his works excited considerable interest and obtained for him the patronage of the Pope. His style of painting was full of grace, especially in the representation of females. He died at Bologna in 1642.

No. 8. St. Sebastian.

Life size: bust length: head turned upwards to the left; right arm held up, the breast pierced by an arrow; head encircled by a nimbus, behind which is the trunk of a tree. Clouds in the background on the left.

On canvas, 1 ft. 7¼ in. high by 1 ft. 2½ in. wide.

See Mrs. Jameson's Catalogue, No. 23.

No. 302. The Death of Lucretia.

This subject was frequently repeated by Guido Reni. Life size: bust-length figure, with red drapery falling over the right shoulder. She has just plunged the dagger into her breast, and is in the act of swooning. Dark background.

On canvas, 2 ft. 1 in. high by 1 ft. 9 in. wide.

REYNOLDS (Sir Joshua), P.R.A.

Born at Plympton, in Devonshire, 1723; the son of a clergyman and master of the Grammar School there. At the age of 17 he was placed under Geo. Hudson, the famous portrait painter of that time. In 1749 he went to Italy with Captain, afterwards Lord, Keppel, and on his return to England in 1752 settled in London, where he soon rose to the height of his profession. About this time he became the intimate friend of Dr. Johnson. On the establishment of the Royal Academy, in 1768, he was unanimously elected President and knighted by George III. He exhibited altogether 245 works at the Royal Academy. This celebrated artist died unmarried at his house in Leicester Square, 23rd February, 1792, and was interred with great pomp in St. Paul's Cathedral.

No. 3. Head of a Young Girl.

Life size: three-quarter face: brown hair. Clad in a black dress open at the throat, showing an under garment of light brown silk trimmed with lace. She wears a small cap on her head. Brown background.

On canvas, 2 ft. high by 1 ft. 7½ in. wide.

See Mrs. Jameson's Catalogue, No. 163.

No. 4. Portrait of Kitty Fisher.

Life size: seen nearly in profile: seated in a high-backed blue velvet chair, and wearing a white silk dress open at the throat. On the forefinger of her right hand a parrot is perched, at which she is gazing. A small red curtain hangs at the back of the chair. Light grey background.

On canvas, 3 ft. 3 in. high by 2 ft. 6½ in. wide.

See Tom Taylor's *Life of Reynolds*, London, 1865, Vol. I., p. 165.
— Waagen's *Art Treasures*, Vol. II., p. 152.

This portrait was bought in 1846 by Mr. Farrer, the picture dealer, at Christie's sale rooms for £220 10s. It subsequently passed into the possession of Lord Lansdowne.

Another Portrait of Kitty Fisher, by Francis Cotes (No. 194), is in the Lansdowne Collection.

No. 17. Portrait of Lady Louisa Fitzpatrick, second Wife of William, First Marquess of Lansdowne.

Life size: head and shoulders: profile turned to the right; hair powdered and dressed in the style of Marie Antoinette; large white cap, blue dress trimmed with fur. Landscape background.

On canvas, 2 ft. 5$\frac{7}{8}$ in. high by 2 ft. 0$\frac{1}{4}$ in. wide.

No. 27. Portrait of Elizabeth Drax, Countess of Berkeley.

Life size: half-length: three-quarter face turned to the right. Clad in a lemon-coloured silk dress and white satin cloak trimmed with dark fur. The left hand rests on the right arm. Background of dark blue sky.

On canvas, 2 ft. 5$\frac{1}{2}$ in. high by 2 ft. 1 in. wide.

Painted about 1760.

Engraved by McArdell, R. Purcell, and S. W. Reynolds.

See Mrs. Jameson's Catalogue, No. 153.

No. 30. Portrait of David Garrick (1716–1799).

Life size: seen to the waist: full face; grey wig, brown coat and white lace cuffs. He rests his clasped hands on a table on which are two books and a paper document. Dark background.

On canvas, 2 ft. 4$\frac{3}{4}$ in. high by 2 ft. wide.

See Tom Taylor's *Life of Reynolds*, London, 1865, Vol. II., p. 156.
— Waagen's *Art Treasures*, Vol. II., p. 152.
Exhibited at the British Institution in 1861.
——— ——— National Portrait Exhibition, 1867, No. 607.

No. 31. Portrait of the Rev. Laurence Sterne (1713–1768).

Life size: three-quarter length: seated at a table leaning on his hand. Clad in a blue gown.

On canvas, 4 ft. 1 in. high by 3 ft. 3$\frac{1}{2}$ in. wide.

Engraved by Fisher and others.

Exhibited at Spring Gardens in 1761.
——— ——— the British Institution in 1813, 1823, and 1841.
——— ——— ——— National Portrait Exhibition, 1867, No. 373.
See Tom Taylor's *Life of Reynolds*, London, 1865, Vol. I., p. 192.
— Mrs. Jameson's Catalogue, No. 162.
— Waagen's *Art Treasures*, Vol. II., p. 152.

Sterne sat for this portrait in March 1760. It was painted for Lord Ossory; afterwards passed to Lord Holland, at whose death in 1840 it was purchased from his widow by Lord Lansdowne for 500 guineas.

No. 37. Portrait of Mr. Thrale.

Bust length: life size: full face. Dressed in a claret-coloured velvet suit and grey wig.

On canvas, 2 ft. 5 in. high by 2 ft. $0\frac{1}{2}$ in. wide.

This was one of the Streatham portraits, and was not sold when they were dispersed. It was bequeathed by Mrs. Thrale to her daughter Susan, from whom it must have passed to her sister, Lady Keith, and from her to her daughter, Lady William Osborne.

See Hayward's *Autobiography of Mrs. Piozzi*, Vol. I., p. 219, and Vol. II., pp. 9 and 15.

No. 40. Portrait of Sir H. Walpole (1717–1797).

Life size: seen to the knees: three-quarter face turned to the left: thick black hair: dressed in a black coat: his head rests on his right hand. By his side, a table covered with a red cloth, on which lies a drawing.

On canvas, 4 ft. 1 in. high by 3 ft. $3\frac{1}{2}$ in. wide.

Engraved by McArdell, 1757.

Painted for Mr. Grosvenor Bedford, from whose family it was purchased.

No. 54. Portraits of the Countess of Ilchester and her daughters, afterwards Lady Mary Cole, and Lady Elizabeth Feilding.

Mary Theresa, daughter of Standish O'Grady, Esq., of Cappercullen, co. Limerick; married in 1772 Henry Thomas Fox, second Earl of Ilchester. Her fifth daughter, Lady Louisa Fox Strangways, married the third Marquess of Lansdowne.

Lady Ilchester is seated facing the spectator, the two children stand one on each side of her, playing across her knees with a skein of wool; white dresses; landscape seen through an open window on the left. Figures life size, full length.

On canvas, 6 ft. 11 in. high by 4 ft. 10 in. wide.

Painted in March 1779.

See Mrs. Jameson's Catalogue, No. 152.
— Tom Taylor's *Life of Reynolds*, London, 1865, p. 280.
— Waagen's *Art Treasures*, Vol. II., p. 153.
— *The Athenæum*, 12th January, 1884, p. 61.
Exhibited at the British Institution in 1861.
——— ——— National Portrait Exhibition, 1867, No. 847.
——— ——— Royal Academy in 1884, No. 16.

No. 58. Portrait of William, First Marquess of Lansdowne (1737–1805).

Life size: full face: in Peer's robes, seated at a table on which are papers and an inkstand. He wears a large ermine cape over a crimson robe, gold embroidered waistcoat and sleeves. His right arm rests on the table.

On canvas, 4 ft. 1 in. high by 3 ft. 4½ in. wide.

A study for this Portrait is in the National Portrait Gallery, London, No. 43.
Engraved in "Lodge's Portraits," by H. Robinson, Vol. XII., pl. 229.
See Waagen's *Art Treasures*, Vol. III., p. 166.
Exhibited at the National Portrait Exhibition, 1867, No. 740.

No. 82. The Sleeping Girl.

Small three-quarter length figure of a young girl asleep with her neck and shoulders bared, resting her head on her right arm on a table. Dark background.

On canvas, 2 ft. 5 in. high by 2 ft. wide.

Painted in 1788.

Engraved by J. Jones.

Exhibited at the Royal Academy in 1884, No. 52.
See The Athenæum, 23rd February, 1884, p. 250.
— Mrs. Jameson's Catalogue, No. 155.

No. 106. The Infant Johnson.

Portrait of an infant, life size: full length; the two hands crossed in front; the head bent forward, and the eyes downcast with a solemn expression. Landscape background.

On canvas, 2 ft. high by 1 ft. 6 in. wide.

Engraved in 1858 by Geo. Zobel.

See Mrs. Jameson's Catalogue, No. 159.

No. 108. The Strawberry Girl.

Small life size: three-quarter length: a little girl apparently about five years of age stands facing the spectator, clad in a white frock and red skirt; her hands crossed before her and a pottle of strawberries hanging from her right arm. Landscape background.

On canvas, 2 ft. 6 in. high by 2 ft. wide.

Engraved by T. Watson.

See Mrs. Jameson's Catalogue, No. 157.
— Waagen's *Art Treasures*, Vol. III., p. 158.
— Tom Taylor's *Life of Reynolds*, London, 1865, Vol. II., p. 20

Painted in 1773, and sold to Lord Carysfort for 50 guineas. There is a duplicate of this picture in the Collection of the late Sir Richard Wallace, Bart.

No. 110. Portrait of Lady Bunbury.

Life size: half-length: face nearly in profile turned to the right: black silk cloak and hood trimmed with lace; white lace cap tied with a bow under the chin. Sky background.

On canvas, oval, 2 ft. 5 in. high by 2 ft. wide.

Exhibited at the Royal Academy in 1884, No. 31.
See Waagen's *Art Treasures*, Vol. II., p. 152.
— *The Athenæum*, 12th January, 1884, p. 61.

"This picture was known for many years past in the Lansdowne Collection as a portrait of "Lady Bunbury," but trustworthy evidence has been obtained that it represents a lady (name unknown) whose grandson sold the portrait about forty years ago to the third Marquess of Lansdowne."—*Royal Academy Catalogue for* 1884.

No. 125. Portrait of Mrs. Baldwin.

She was the wife of the British Consul at Smyrna, and was, while in England, a favourite model for painters. Cosway painted her as a Greek dancing-girl.

Life size: full length: seated cross-legged upon a red divan. Clad in a dress of rich Broussa silk, with ermine tippet; turban headdress; long black hair falling in small plaits over her neck. The right hand is extended and holds a miniature, at which she is looking attentively. Architectural and curtain background.

Painted in 1782.

Engraved by S. W. Reynolds.

On canvas, 4 ft. 7 in. high by 3 ft. 7 in. wide.

Exhibited at the Royal Academy in 1782.
——— ——— British Institution in 1813.
——— ——— ——— Royal Academy in 1884, No. 205.
See Mrs. Jameson's Catalogue, No. 160.
— Tom Taylor's *Life of Reynolds*, London, 1865, Vol. II., p. 362.
— Waagen's *Art Treasures*, Vol. III., p. 160.
— *The Athenæum*, 23rd February, 1884, p. 256.

This picture was painted by Sir Joshua for himself; at his sale of pictures it was bought by T. Phillips, R.A., from whom it was purchased by Lord Lansdowne.

No. 130. Hope nursing Love.

The figure of Hope is a portrait of Miss Morris, daughter of Mr. Valentine Morris, Governor of one of the West India Islands; being in impoverished circumstances after the death of her father,

she went on the stage, and appeared as Juliet at Covent Garden in November, 1768, but broke down, and was never able to appear again. Shortly afterwards she fell into a decline, and died in the following May, in the same week in which her picture was first exhibited to the admiring public as "Hope nursing Love."

Full-length figures; she sits leaning against a wooded bank and gives the breast to the boy Cupid, whose head she holds with her right hand, his bow and quiver lie on the ground beside her; draperies red and blue. Landscape background.

On canvas, 4 ft. 2 in. high by 3 ft. 3 in. wide.

Engraved by Fisher (1771), J. R. Smith (1777), and S. W. Reynolds.

Exhibited at the Royal Academy in 1884, No. 18.

See Mrs. Jameson's Catalogue, No. 158.

— Tom Taylor's *Life of Reynolds*, London, 1865, Vol. I., p. 323.

— Waagen's *Art Treasures*, Vol. III., p. 161.

— *The Athenæum*, 23rd February, 1884, p. 255.

This picture was formerly in the Collection of Lord Holland, by whom it was bequeathed to Lord Lansdowne. It was one of the four pictures contributed by Sir Joshua to the first exhibition of the Royal Academy in 1769. There are several repetitions of it; one of which, belonging to the Earl of St. Germans, was exhibited at the Royal Academy in 1876.

No. 184. Portrait of the Hon. Thomas Fitzmaurice, Brother of the First Marquess of Lansdowne.

Life size: half-length: three-quarter face. Dressed in a cream satin coat, edged with gold embroidery, and a white silk vest.

On canvas, 2 ft. 5 in. high by 2 ft. wide.

No. 279. Portrait of a Lady.

Life size: half-length: seated in a round backed chair, head slightly turned towards the spectator; over the dark hair is worn a bonnet tied with white silk strings under the chin; hands unfinished. Landscape background.

On canvas, 2 ft. 5½ in. high by 2 ft. 1 in. wide.

No. 309. The Babes in the Wood.

In the foreground two little children have fallen asleep in a wood. A robin has perched on the shoulder of the figure on the left, who is dressed in pink; the infant on the right is in green.

On panel, 10¾ in. square.

No. 310. Venus and Cupid. (Companion to No. 309.)

Venus, reclining, holds up an arrow and teases Cupid, who stands with his head turned aside, hiding part of his face with his left hand; in his right he holds a scroll.

On panel 10¾ in. square.

These two pictures were presented to the third Marquess of Lansdowne by Lord Lyveden.

REYNOLDS (After).

No. 290. Portrait of J. Dunning, afterwards Lord Ashburton (1731–1783).

Life size: bust length: nearly full face. Clad in a barrister's gown and grey wig.

On canvas, an oval, 2 ft. 3½ in. high by 1 ft. 10½ in. wide.

See Engraving after Reynolds in Lord Essex's Collection.

ROBERTS (David), R.A.

Born in 1796 at Stockbridge, Edinburgh, where his father was a shoemaker. In 1822 he was engaged as a scene painter at Drury Lane Theatre, and in 1826 first appeared as an exhibitor at the Royal Academy. Subsequently he visited Spain; in 1839 he was elected an Associate, and in 1841 a full Member, of the Royal Academy. He died in 1864.

No. 81. A View of the Alhambra, Grenada.

The whole of the foreground is occupied by a terrace. Near the centre is a fountain, on the base of which a peasant sits, and further to the left a number of figures are watching a group of dancers. Mountainous background.

On canvas, 7 ft. 10 in. high by 7 ft. 8 in. wide.

See Mrs. Jameson's Catalogue, No. 166.

ROBERTSON (Mrs.).

No. 296. Portrait of the Hon. Emily Jane Elphinstone de Flahault, married the Fourth Marquess of Lansdowne.

Life size: half length: full face. Represented in a white silk dress open at the neck, over which is worn a short black mantle trimmed with lace. On the left arm is a bracelet. Background of blue sky.

On canvas, 3 ft. high by 2 ft. 3½ in. wide.

ROMNEY (George).

Historical and portrait painter, was born at Dalton, in Lancashire, 1734, and for a time followed his father's trade, that of a cabinet-maker. At the age of nineteen he was placed with a portrait painter at Kendal named Steele. Romney married in 1756, and commenced painting on his own account. In 1762 he came to London and rose rapidly to fame and fortune. From 1775 he divided the patronage of the nobility and wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he paid only two visits to the North. In 1799 he retired to his native country, and rejoined his family at Kendal; he died there in 1802.

No. 1. Portrait of Lord Henry Petty, afterwards Third Marquess of Lansdowne (1780-1863).

Life size: full length: three-quarter face turned to the right; long fair hair; about eleven or twelve years of age. Dressed in a blue tail-coat, amber-coloured trousers, and black shoes with gold buckles. He stands in front of a table covered with a red cloth and holds an

open book, from which he is apparently studying. Background of sky.

On canvas, 4 ft. 8½ in. high by 3 ft. wide.

Part of a larger picture in which the figure of Lady Lansdowne was to have been included.

No. 5. Portrait of Lady Hamilton.

Head only: life size.

On canvas, 1 ft. 5½ in. high by 1 ft. 1¾ in. wide.

See Mrs. Jameson's Catalogue, No. 167.

No. 25. Portrait of Lady Louisa Fitzpatrick, second Wife of William, First Marquess of Lansdowne.

Life size: head and shoulders: three-quarter face turned to the right.

On canvas, painted in an oval, 2 ft. 5¼ in. high by 2 ft. 0½ in. wide.

RONDINELLO (Niccolo).

Flourished at Forli and Ravenna in the first years of the 16th century. He is described by Vasari as one of Giovanni Bellini's most industrious pupils. During his stay in Venice he produced pictures which are often thought to be Bellini's own works. He seems to have copied the style of Palmezzano in his later years. In 1505 he produced a portrait of a young man, erroneously ascribed to Giorgione in the Forli Gallery. No dates are known of either his birth or death, but he was still alive in the first years of the 16th century.

No. 28. Portrait of a Young Man.

Bust length: life size: full face: short thick beard and dark hair. His right hand rests on his breast and holds a palm-branch. Clad in a white tunic lined with fur, white cap and plume, and a large cape on the shoulders. In the background a wall with a window, through which is seen a wood with buildings in the distance.

On the wall are inscribed the following lines :—

HEC EST VIVA TVI DVLCIS VICTORIA AMATIS
HIRVNDI DOCTA PICTA FIGVRA MANV
QVĀ PRECOR VT SERVES NE QVID CORRVPERI POSSIT
EXIGIT HOC ETIĀ NŌ SIMVLATVS AMOR.

[This, O sweet Victoria, is the living image of thy friend, painted by the skilful hand of "Hirundus"—which I beg that thou wilt preserve, lest ought should injure it—this boon, also, a love unfeigned demands of thee.]

On panel, 1 ft. 11 in. high by 1 ft. 5½ in. wide.

It is possible that this portrait may have been executed by Niccolo Rondinello, whose surname signifies a *little swallow*. The name of "Hirundus" mentioned in the inscription would thus be explained. The word "Victoria" is certainly an allusion to the palm-branch which the young man holds in his right hand.

ROSA (Salvator).

Born in the village of Renella, near Naples, 1615. His father was an architect ; but Salvator, having a decided taste for landscape painting, was placed under Fracanzano, a painter and relation. He subsequently went to Rome, dividing his time between painting, poetry, and music. He wrote plays and performed parts in them, besides which he composed many cantatas. In painting his principal merit lay in the representation of the wild scenery of nature, storms, and shipwrecks. He died at Rome 1673.

No. 99. The Painter's Own Portrait.

Life size: three-quarter length, in a brown vest and a black three-cornered hat, from under which his long dark hair falls over his shoulders. His right hand rests on a tablet upon which are engraved the words :— "AUT TACE AUT LOQUERE MELIORA SILENTIO." [Either be silent or speak things better than silence.] A grey sky forms the background.

On canvas, 3 ft. 9 in. high by 3 ft. 0½ in. wide.

See Mrs. Jameson's Catalogue, No. 39.
— Waagen's *Art Treasures*, Vol. III., p. 157.

No. 102. Portrait of the Marchesa Ricciarelli.

Life size: three-quarter length, the body turned towards the right; the head bent forward and looking towards the spectator. She wears a white robe with loose sleeves and a brown cloak tied carelessly over the back and shoulders; a blue handkerchief, twisted round her head, scarcely restrains the black hair, the locks of which fall wildly round the face and over the neck.

On canvas, 3 ft. 9 in. high by 3 ft. $0\frac{1}{2}$ in. wide.

See Mrs. Jameson's Catalogue, No. 40.
— Waagen's *Art Treasures*, Vol. III., p. 157.

This and the companion portrait, No. 99, came from the Collection of the Casa Nicolini at Florence.

ROUGET (Georges).

Born in Paris in 1784, was the pupil of David, and painted portraits and historical subjects. At Fontainebleau there are several tapestries executed at the Gobelins after designs by Rouget. He died in Paris in 1869.

No. 229. Portrait of Napoleon I.,

In the Imperial robes, with numerous orders on his breast; small life size; bareheaded: bust length: nearly full face turned to the left.

Signed:—"G. Rouget, 1813."

On canvas, circular, 1 ft. 4 in. in diameter.

RUBENS (Peter Paul) (After).

No. 202. The Horrors of War.

On copper, 2 ft. high by 2 ft. 9½ in. wide.

See Mrs. Jameson's Catalogue, No. 85.

An old copy of the large picture of this subject in the Pitti Palace at Florence.

No. 265. Esther before Ahasuerus.

On canvas, 1 ft. 7½ in. high by 2 ft. 2½ in. wide.

No. 276. The Adoration of the Magi.

On the right the Virgin, clad in a red dress, stands holding the Infant Christ, by her side is St. Joseph holding a portion of the Child's drapery. Two of the Magi are bending forward offering their presents, others stand in the background. Behind the Virgin are the ox and the ass.

On panel, 1 ft. 1½ in. high by 1 ft. 6 in. wide.

See Mrs. Jameson's Catalogue, No. 84.

This is a small sketch from the large picture of this subject formerly in the Collection of the second Marquess of Lansdowne.

RUIPEREZ (L.).

No. 336. The Card Players.

Interior of an inn. Two military officers and a man seated at a table playing cards. The game is being watched by two other military officers. In the background is an open door showing an inner apartment with three figures standing conversing.

Signed :—"L. Ruiperez, 1860."

On panel, 9¼ in. high by 1 ft. 0½ in. wide.

RUYSDAEL (Jacob van).

Born at Haarlem about 1628 or 1629. It has been asserted that he had no master, but Nicolas Berchem probably rendered him much assistance; and it is clear that he was greatly influenced by Everdingen. Adriaen van de Velde, Ph. Wouwerman, and Jan Lingelbach often embellished his landscapes with figures and animals. Ruysdael's landscapes are generally simple natural views, and somewhat resemble those of Hobbema in style. He died in poverty at Haarlem in 1682.

No. 109. A Storm.

The entrance of a small harbour. In the foreground a roughly constructed pier, over which the sea breaks with tempestuous violence, at the end of the pier a lofty wooden beacon; a second pier further off on the right. Two sailors with poles in their hands are watching a small fishing-vessel which is running under shortened sail for the harbour. Other vessels in the distance are seen beating about at sea. Sky and sea stormy and dark, except where, in the centre of the picture, a gleam of light strikes through a rift in the inky clouds.

On canvas, 3 ft. 1 in. high by 4 ft. 3 in. wide.

Collection of M. Sydervelt, Amsterdam, 1766.
———— M. Braamcamp, Amsterdam, 1771.
———— M. Paillet, Paris, 1802.
Exhibited at the Royal Academy in 1884, No. 191.
See Mrs. Jameson's Catalogue, No. 86.
— Smith's *Catalogue Raisonné*, VI., p. 7.
— Waagen's *Art Treasures*, Vol. III., p. 158.
— *The Academy*, 12th January, 1884, p. 34.
— *The Athenæum*, 16th February, 1884, p. 222.

This picture was bought by John Smith, the picture dealer, in 1824, from the family of the Marquis Merialva for £360. It was sold to the Earl of Liverpool for £500, and purchased at his sale in 1829 by Lord Lansdowne for £535.

No. 123. The Town and Harbour of Amsterdam.

A bird's-eye view of the town and harbour. The spectator looks down upon a wide expanse of roofs, above which rises, on the right hand, the tall spire of the Cathedral. Through the middle runs a broad canal, along the quays of which innumerable boats are lying. Beyond

the town stretch the waters of the harbour, into which a broad tongue of low grassy land projects in the centre of the picture.

On canvas, 1 ft. 4 in. high by 1 ft. 3¾ in. wide.

Exhibited at the Royal Academy in 1884, No. 145.
See Waagen's *Art Treasures*, Vol. III., p. 160.
— *The Academy*, 12th January, 1884, p. 34.

No. 154. Landscape.

On the left a road passes by a low-lying meadow, in which haymakers are at work in the distance; a laden waggon is moving along the road from the spectator. Beyond the meadow a narrow stream winds towards a creek in which a sailing barge is lying; the ground beyond rises in a succession of rounded heights, a farm-house stands at the foot of the nearest one. Two figures in the foreground.

On panel, 1 ft. 1 in. high by 1 ft. 4½ in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 164.

No. 209. Landscape.

In the foreground a pool crossed by a rustic foot bridge; three figures stand conversing on a grassy mound above the pool. In the centre the spire of a church rises from among some trees; further off, on the left, a windmill with red sails, and farm buildings. Stormy sky.

On panel, 1 ft. 9 in. high by 2 ft. 1 in. wide.

SARTO (Andrea del).

Andrea d'Agnolo, commonly called Andrea del Sarto, from being the son of a tailor, was born at Florence, 1486. He became a pupil of Piero di Cosimo, but was a decided imitator, in colour, light, and shade of Fra Bartolommeo and of his great contemporary, Michelangelo, in design. In 1518 he was invited to France by Francis I., who loaded him with wealth and honours; but being afterwards pressed by his wife to return to Italy, he recrossed the Alps under pretence of fetching his family into France. Having squandered away a large sum of money entrusted to him by Francis I. for the purpose of buying paintings in Italy, Andrea never ventured to return to France. He died at Florence of the plague in January 1531, aged only forty-five.

No. 35. Portrait of a Young Lady.

Bust; life size: three-quarter face; over her black hair is worn a violet-coloured cap adorned with green ribbons, a white *guimpe* with black border and red drapery. The fingers of the right hand only are visible. Green background.

On panel, 1 ft. 7½ in. high by 1 ft. 0½ in. wide.

See Mrs. Jameson's Catalogue, No. 44.

"This picture has been attributed to Andrea del Sarto, whose influence is manifested in the choice of the colours. The enamel-like flesh-tints are, however, peculiarly those of Andrea Brescianino."—(Dr. J. P. Richter.)

No. 84. The Virgin and Child, with St. Joseph.

The Virgin, clad in a pink garment with violet sleeves, sits on the ground on the right holding the Infant Christ on her knee, to whom she gives the breast. St. Joseph, leaning on his staff, stands behind them. Figures life size. Light blue background.

On panel, 4 ft. 7 in. high by 3 ft. 7 in. wide.

See Mrs. Jameson's Catalogue, No. 41.

A similar picture is in the Collection of Sir Francis Cook, Bart., at Richmond, and the same composition occurs in the "Holy Family" of Andrea del Sarto in the Pitti Gallery at Florence, a copy of which is in the Dulwich Gallery. The Coesvelt Collection of Pictures (London, 1836), judging from the engraving No. 20, appears to have contained another repetition of the same subject on a somewhat smaller scale, and this, according to the Catalogue, was the picture once in the Gallery of Lucien Bonaparte.

Purchased from Lord Radstock's Collection.

No. 124. Portrait of the Painter.

Life size: bust length: three-quarter face, apparently under twenty years of age. He wears a broad black cap, pointed in front; beneath it the fair wavy hair falls so as to conceal the ears; dark-coloured vest slightly open at the neck. Greyish background.

On panel, 2 ft. 1 in. high by 1 ft. 7 in. wide.

Exhibited at the Royal Academy in 1884, No. 192.
See Mrs. Jameson's Catalogue, No. 43.
— Waagen's *Art Treasures*, Vol. III., p. 160.
— *The Athenæum*, 2nd February, 1884, p. 157.

No. 169. The Virgin and Child with St. Joseph.

The Virgin, clad in a green head veil and pink-coloured dress, is seated with the Infant Saviour on her knees. To the left St. Joseph, leaning on a sack, is reading from a book. Landscape background with blue sky.

On panel, 10⅛ in. high by 1 ft. 4¼ in. wide.

See Mrs. Jameson's Catalogue, No. 42.

This picture is a small study for the fresco known as the *Madonna del Sacco* in the Church of the Annunziata, at Florence. It differs from the fresco in having a landscape, instead of an architectural, background. Painted in 1525.

There are innumerable engravings of this celebrated composition.

Purchased by Lord Lansdowne from Lord Clifford's Collection.

SAUNDERS (John).

An English portrait painter. One of his works was exhibited in the Royal Academy in 1830. No particulars of his life are recorded.

No. 201. Portrait of Lord Keith.

Life size: three-quarter length: white hair. Dressed in Peer's robes and wearing the Order of the Bath. He holds his robe with his right hand, while his left rests on the sword by his side. Background of blue sky and a stone column, before which hangs a red curtain.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

SCHALCKEN (Godfried).

A distinguished Dutch *genre* painter, was born at Made in 1643, but when young he was taken to Dort, where he studied, first, under S. van Hoogstraten, and afterwards under Gerard Dou. His favourite practice was to paint candle-light pieces. He drew portraits in this way, and during his stay in England painted that of King William III., who held the candle himself. He became painter to the King of Prussia, and died at the Hague in 1706.

No. 143. Teaching a Little Dog to Beg.

A woman in a loose orange-coloured dress with white sleeves rests her elbows upon the sill of an open window; with one hand she holds the paw of a little spaniel who sits up before her, while with the other she warns him not to change his position.

On panel, 9 in. high by $6\frac{1}{2}$ in. wide.

See Waagen's *Art Treasures*, Vol. III., p. 163.

SCHEDONE (Bartolommeo).

Born at Modena about 1560. He is said to have studied in the school of the Carracci; but in his earlier works the study of Correggio is apparent; his style, however, has a sharpness, severity, and dryness which forms a somewhat unpleasant contrast to the refined style of that Master. His works are very rare, a few are in the Museum at Naples. He ruined himself by gaming and died at Parma in 1616.

No. 42. The Madonna in Prayer.

Life size: bust: three-quarter face. The head is encircled by a small nimbus, the arms crossed on the bosom; the left hand is holding a book. She is dressed in a pink garment, over which falls her black hair.

On canvas, 1 ft. 3 in. high by 1 ft. $7\frac{1}{2}$ in. wide.

See Mrs. Jameson's Catalogue, No. 45.

From Lord Radstock's Collection.

No. 89. The Madonna and Child.

The Virgin, clad in a red garment and white head-dress, occupies the right of the picture. She is bending over the Infant Saviour, whose right arm is extended. Dark background.

On panel, 8½ in. high by 5⅞ in. wide.

See Mrs. Jameson's *Coesvelt Catalogue*, Introduction, p. ix. and p. 7.
— Mrs. Jameson's Catalogue, No. 46.
— Waagen's *Art Treasures*, Vol. II., p. 152.

This picture was purchased by Lord Lansdowne from Lord Northwick, who brought it from Rome in his own carriage. It forms part of the composition engraved in Coesvelt's Collection (London, 1836), No. 21. The engraving, however, is that of a larger picture, in which St. John and St. Joseph are introduced on either side of the Virgin and Child.

SCHIAVONE (Gregorio),

Was a native of Dalmatia, and studied painting under Squarcione at Padua, where he was the fellow-pupil of Mantegna, about 1450. He painted about 1470, and later. Paduan and Venetian Schools.

No. 293. The Seasons.

This and the companion landscape (No. 294) represent in succession the different operations of agriculture.

Beginning from the left the following subjects are illustrated in this picture, which may be supposed to denote Spring and Summer :—

Sheep washing.

Sheep-shearing.

Carding the wool.

Reaping and binding the sheaves of corn.

Reapers at their mid-day meal.

Threshing the corn.

No. 294. The Seasons.

This picture portrays Autumn and Winter, and shows peasants engaged in :—

Sowing.

Ploughing.

Felling trees for fire-wood.

Bruising flax.

The trees, which are in full foliage at the commencement of the series, and are covered with fruit in the scenes representing harvest-time, are leafless at the end.

On panel, each picture 1 ft. $1\frac{3}{4}$ in. high by 3 ft. 4 in. wide.

See Mrs. Jameson's Catalogue, Nos. 48 and 49.
— Waagen's *Art Treasures*, Vol. III., p. 166.

SCOTT (Samuel),

The best marine painter of his time in England, was born early in the eighteenth century. Walpole says of him, "If he was but second to Van de Velde in sea-pieces he excelled him in variety, and often introduced buildings in his pictures with consummate skill." He died in 1772.

No. 268. Old London Bridge, 1750 (?).

This bridge, of which the last remnant was removed in 1832, was commenced by Peter of Colechurch in 1176, and occupied thirty-three years in building. The houses, as seen in the picture, were built after the great fire in 1666, and were all removed between the years 1754 and 1761.

On canvas, 2 ft. $8\frac{1}{2}$ in. high by 5 ft. $2\frac{1}{2}$ in. wide.

SEVERN (Joseph),

Was born about 1795. He settled in Rome, where he worked for many years, frequently sending pictures to the Royal Academy Exhibitions in England. He held the post of British Consul in Rome from 1861 to 1872, and died in 1879.

No. 263. A Neapolitan Peasant Woman and Child.

Small life-size figures. The woman is seated on a bank facing the spectator; the child, asleep, is resting her head on the woman's knees. To the right a small road-side shrine. Landscape background.

On canvas, 2 ft. 5 in. high by 2 ft. wide.

The two following paintings are executed in fresco on the walls of the Entrance Hall at Bowood:—

No. 356. An Italian Peasant Woman and Child.

In fresco, 4 ft. 1 in. high by 2 ft. 11 in. wide.

No. 357. A Roman Woman and Boy.

In fresco, 4 ft. 1 in. high by 2 ft. 11 in. wide.

SLINGELANDT (Peter Cornelisz van),

Was born at Leyden in 1640. He was the scholar of Gerard Dou, whom he followed so closely as in many instances to equal him. The care he bestowed on his works was such that he is recorded to have devoted three years to the perfection of one family picture. He is ranked amongst the best painters of the Flemish School. He died in 1691.

No. 157. Portrait of a Man.

Head and shoulders: nearly full face, slightly turned towards the left. Clad in a puce-coloured dress, across which is worn a light blue sash. Dark bushy hair concealing the ears and the greater part of the forehead. Dark background.

On panel, an oval, 8⅛ in. high by 6½ in. wide.

SOLOMON (Abraham),

Was born in London in 1824. From 1843 he contributed pictures to the Academy and British Institution. His "Waiting for the Verdict," exhibited at the Royal Academy (1857), and its sequel, "Not Guilty" (1859), established his reputation. He died at Biarritz in 1862.

No. 221. The Sailor Boy's Departure.

An interior of a third-class railway carriage. A widow is tenderly placing her left arm round her son's shoulders and with her right hand clasping his hand on her knees. The boy's sister, bareheaded, seated opposite to them, and wearing a sorrowful look, is intently gazing at her brother. Through the window is seen the docks with shipping. In the inner compartment are a sailor and his wife. On the back of the carriage are affixed several printed announcements relating to the Colonies.

Signed :—"A. Solomon, 1854."

On canvas, 2 ft. 2½ in. high by 3 ft. 2 in. wide.

No. 362. The Modiste.

An interior, showing part of the stairs leading to a landing on which a young woman, carrying a bandbox tied up with yellow drapery, stands knocking at the door of an apartment. To the right is a small orange-tree in a wooden tub.

Signed :—"A. Solomon, 1859."

On panel, 8 in. high by 6 in. wide.

STANFIELD (Clarkson), R.A.

Born at Sunderland in 1793. In his youth he was a sailor; and the numerous voyages he made contributed to his success as a marine painter. He painted scenery, and particularly dioramas, for London pantomimes, as well as many well-known landscapes and sea-pieces with British and Continental scenery. He died in London in 1867.

The following ten pictures form the panels of the Dining-room at Bowood :—

No. 313. Citara, in the Gulf of Salerno, looking towards Calabria.

On canvas, 7 ft. 2½ in. high by 7 ft. 9½ in. wide.

See Mrs. Jameson's Catalogue, No. 171.

No. 314. View on the Mediterranean.

On canvas, 2 ft. 10½ in. high by 3 ft. 10 in. wide.

No. 315. Venice: Entrance to the Grand Canal.

On canvas, 4 ft. 3 in. high by 5 ft. 5 in. wide.

See Mrs. Jameson's Catalogue, No. 173.

No. 316. View on the Mediterranean.

On canvas, 2 ft. 10½ in. high by 3 ft. 10 in. wide.

See Mrs. Jameson's Catalogue, No. 176.

No. 317. View in Italy.

On canvas, 9 ft. 3 in. high by 4 ft. 3 in. wide.

No. 318. View in Italy.

On canvas, 9 ft. 3 in. high by 4 ft. 3 in. wide.

No. 319. View in Italy.

On canvas, 9 ft. 3 in. high by 4 ft. 3 in. wide.

No. 320. Venice: View under an Archway.

On canvas, 2 ft. 10½ in. high by 3 ft. 10½ in. wide.

See Mrs. Jameson's Catalogue, No. 174.

No. 321. Venice: Piazza of St. Mark.

On canvas, 7 ft. 4 in. high by 5 ft. 7 in. wide.

See Mrs. Jameson's Catalogue, No. 172.

No. 322. View on the Coast of the Adriatic.

On canvas, 2 ft. 10½ in. high by 3 ft. 10½ in. wide.

See Mrs. Jameson's Catalogue, No. 175.

— Waagen's *Art Treasures*, Vol. III., p. 160.

STEEN (Jan),

The son of a brewer, was born at Leyden about 1626. He evinced a genius for painting, and was placed under Nicolas Knupfer, and afterwards Jan van Goyen, who gave Steen his daughter in marriage. Jan Steen entered the Painters' Guild at Leyden in 1648. He was absent from this city for several years, but returned to it about 1658, and combined the business of a tavern-keeper there with the occupation of painting. His works are now much sought after, and fetch high prices when they come into the market. He was buried at Leyden, 3rd February, 1679.

No. 134. Portrait of Prince Rupert (1619–1682).

Life size: head and shoulders: three-quarter face turned to the left. He is richly dressed in white satin with narrow red stripes, and wears a broad lace collar, which falls over his shoulders. Thick dark hair hanging over his neck and covering the forehead down to the eyebrows.

On panel, 1 ft. 5 in. high by 1 ft. 2 in. wide.

Exhibited at the Exhibition of National Portraits in 1866, No. 615.
——————— Royal Academy in 1884, No. 280.
See The Athenæum, 2nd February, 1884, p. 157.

Purchased by Lord Lansdowne from Lord Bessborough's Collection.

No. 159. The Fair Invalid.

Interior of a room; a woman clad in a light-coloured dress sits before a table and rests her left hand upon her heart as if feeling its action; she holds out the right, while a man, who leans over the table and exchanges tender glances with her, is feeling her pulse. An old woman stands behind them holding up a decanter. An open door on the left leads into the garden; a tall bedstead occupies the opposite corner of the room.

On canvas, 1 ft. $3\frac{1}{2}$ in. high by 1 ft. 2 in. wide.

Exhibited at the Royal Academy in 1884, No. 132.
See Waagen's *Art Treasures*, Vol. III., p. 163.
— *The Athenæum*, 16th February, 1884, p. 223.

STEENWYCK (Hendrick).

There were two architectural painters of this name, father and son. The elder was born about 1550 at Steenwyck, and died in 1603. His son, the younger Hendrick, was born at Frankfort in 1580; worked for a time at Antwerp, but came to London before 1629, and died there after 1649. Flemish School.

No. 222. Interior of a Church, with Figures.

On panel, 1 ft. 5½ in. high by 1 ft. 2 in. wide.

STEINBAUER (M.).

No. 352. Portrait of a Boy.

Small full-length figure seated on a bank under the shade of two large trees. In his right hand he holds a glove, and is playing with a small black dog. To the left, in the middle distance, a stream winds through hilly country. Background of trees and blue sky.

Painted in 1864.

On panel, 1 ft. high by 8¾ in. wide.

STEINHAUSER (Pauline),

Was the wife of the architect Karl Steinhauser, and a painter of historical pictures. She died in 1866.

No. 251. Polish Exiles.

A family group of four life-size figures. A stoutly-built man with long black hair, and wearing a broad-brimmed hat, places his right arm round his wife's shoulders as she tenderly watches their two children, who have fallen asleep resting their heads on her knees. Landscape background, with sunset effect.

On canvas, 7 ft. 3½ in. high by 6 ft. 2 in. wide.

See Waagen's *Art Treasures*, Vol. II., p. 152.

Purchased in 1844 of Mr. Louis Reuer, of Deutz.

STELLA (Jacques).

A French painter born at Lyons in 1596. At the age of twenty he travelled in Italy, and, passing through Florence on his way to Rome, was employed by Cosmo de' Medici. After a residence of eighteen years in Italy he returned to France, and was appointed Painter to the King. Stella died in Paris, 1657.

No. 361. St. Cecilia.

Small three-quarter length figure : clad in a blue robe and a chaplet of roses. She is seated playing on an organ. On her left two angels stand singing from an open book. In the background a red curtain.

Signed :—"J. Stella, fecit, 1644."

On canvas, 1 ft. 5 in. high by 1 ft. 8¾ in. wide.

STILKE (Herman),

Was born at Berlin, 29th January, 1803. He studied in Italy from 1827 until 1830, and finally settled at Dusseldorf. A picture by him, entitled "The Children of Edward IV. taken from their Mother," is in the National Gallery, Berlin. He died in 1860.

No. 83. Joan of Arc.

Three-quarter length : clad in armour : standing praying before an altar. On her right shoulder she bears the consecrated banner.

On canvas, 3 ft. 4 in. high by 2 ft. 6½ in. wide.

Below in a predella are three paintings in *grisaille* :—

1. The Vision of Joan of Arc.
2. The Combat and Victory.
3. The Execution of the Heroine.

The predella is 9¼ in. high.

See G. K. Nagler, *Kunstler Lexicon*, Munich, 1847, Vol. VII.
— Mrs. Jameson's Catalogue, No. 87.
Purchased by Lord Lansdowne in 1836.

STONE (Frank), A.R.A.,

Was born at Manchester, 1800. He came to London in 1831, and painted chiefly in water-colours. In 1851 he was elected an Associate of the Royal Academy. He died suddenly in London, 1859.

No. 71. "Cross Purposes."

Before an open doorway sit two young women, one of whom wears a brown dress and white bodice, and faces the spectator, by her side her companion with her left hand raised to her forehead. To the right are two young men, one sitting on a stool and lolling across a table; the other, with his arms folded, leans against the doorway. In the foreground a large black and white dog.

On canvas, 4 ft. 2 in. high by 3 ft. 3 in. wide.

See Waagen's *Art Treasures*, Vol. II., p. 153.

SWARBRECK (Samuel D.).

Born in the early part of this century. He chiefly painted Interiors and Views of Abbeys. Five of his works were exhibited at the Royal Academy between the years 1852 and 1863.

No. 226. The "Rose," at Chester.

A spacious arcade or covered way, massive wooden pillars support the buildings above. In the foreground an old woman at work and some children playing.

Signed:—"Swarbreck, 1858."

On canvas, 1 ft. 3 in. high by 1 ft. 10½ in. wide.

No. 306. A Norman Doorway in a Ruined Building.

In the foreground is a broken capital lying on the ground. A shepherd stands pointing towards the doorway, and a man holding a rope in his hand is standing with his back to the spectator. To the right stands a donkey.

Signed:—"S. D. Swarbreck, 1855."

On panel, 11¼ in. high by 9¼ in. wide.

No. 307. A Norman Doorway. (Companion picture to No. 306.)

Through the open doorway is seen a landscape. In the foreground to the right is a woman seated with a milk can by her side.

Signed:—"S. D. Swarbreck, 1855."

On panel, 11¾ in. high by 9¾ in. wide.

TENIERS (David), the Younger.

Born at Antwerp in 1610. His father was his first instructor in painting, but the influence of Adriaen Brouwer is clearly perceptible in his pictures. He possessed an extraordinary power of imitating the styles of other painters. He died at Brussels in 1690.

No. 139. A Dutch Chateau.

In the centre of the picture a château on the bank of a river; on the right a bridge leading to it. Three figures, one fishing, and a dog in the foreground.

Signed in the left-hand corner:—"D. T., F." (T within the D).

On panel, 9 in. high by 7 in. wide.

Exhibited at the Royal Academy in 1884, No. 115.
See Mrs. Jameson's Catalogue, No. 92.
— Waagen's *Art Treasures*, Vol. III., p. 163.
— *The Athenæum*, 12th January, 1884, p. 61.

Purchased by Lord Lansdowne at the sale of Lord Mulgrave's pictures.

No. 158. The Duet.

A gentleman and a lady seated on a bank near a tree, the gentleman playing a violin, the lady singing and holding a piece of music.

Signed:—"D. Teniers, F."

On panel, 9 in. high by 5½ in. wide.

Exhibited at the Royal Academy in 1884, No. 85.
See Mrs. Jameson's Catalogue, No. 90.
— Waagen's *Art Treasures*, Vol. III., p. 163.
— *The Athenæum*, 12th January, 1884, p. 61.

No. 162. Two Peasants. (Companion picture to No. 158.)

A man carrying a rake over his shoulder, and a woman with a large pitcher, are talking in front of a farm building. A distant landscape on the right. Blue sky.

Signed:—"D. Teniers, F."

On panel, 9 in. high by 5½ in. wide.

Exhibited at the Royal Academy in 1884, No. 83.
See Mrs. Jameson's Catalogue, No. 89.
— Waagen's *Art Treasures*, Vol. III., p. 163.
— *The Athenæum*, 12th January, 1884, p. 61.

No. 207. "The Witch."

An old woman with a basket is coming up a bank, followed by a man with a sack on his back. Background of bright sky.

Signed with the painter's monogram of a T within a D.

On canvas, 2 ft. 2½ in. high by 1 ft. 6¾ in. wide.

See Mrs. Jameson's Catalogue, No. 88.
— Waagen's *Art Treasures*, Vol. III., p. 165.

This picture formerly belonged to the second Marquess of Lansdowne, it was purchased from his widow by the third Marquess.

TIDEMAND (Adolph).

See GUDE (Hans F.), No. 65.

TINTORETTO.

Jacopo Robusti, commonly called Tintoretto, from the trade of his father, who was a dyer (Tintore), was born at Venice in 1518. He entered the studio of Titian, but after a brief period was summarily dismissed from it, and he therefore may be said to have been self taught. He died at Venice in 1594.

No. 44. Portrait of a Venetian Senator.

Life size: three-quarter length. An aged man with a grey beard, his left hand rests on the chair in which he sits. He is clad in a white robe and a short red mantle. Dark background.

On canvas, 3 ft. 9 in. high by 3 ft. $3\frac{1}{2}$ in. wide.

Exhibited at the British Institution in 1843.
See Mrs. Jameson's Catalogue, No. 50.

No. 55. Portrait of Sebastiano Veniero, the Venetian General.

During the struggle between the allied forces of the Pope, the King of Spain, and the Venetians with the Turks, and after the loss of Cyprus by the Venetians, Veniero was appointed *Généralissime de Mer*, in place of Jerome Zani, who had fallen ill. He is mentioned as having summarily hung, at his own yard-arm, some Spanish sailors who had quarrelled with the Venetians and wounded an officer who had interfered. He was present at the battle of Lepanto in 1571, and became Doge in succession to Moncenigo in 1576. He was Doge for two years and died in 1578.

For an account of Sebastian Veniero *see* P. Daru, *Histoire de la République de Venice*, Paris, 1853, Vol. IV., Livre XXVIII., Ch. X.

Life size: half-length: figure turned to the left, wearing armour partly covered by a purple cloak. The right hand raised, holding a baton.

On canvas, 2 ft. $11\frac{1}{2}$ in. high by 2 ft. 3 in. wide.

This portrait was supposed until 1879, when it was examined by Dr. Richter, to be that of Andrea Doria, whose name is inscribed upon the frame. The features are, however, not those of Andrea Doria, whose portrait, painted by Sebastian del Piombo, is in the Doria Palace at Rome. In the Prado Gallery at Madrid there is a portrait painted by Tintoretto which is exactly similar to that in the Lansdowne Collection; it is that of the Venetian General, Sebastiano Veniero, whose name is inscribed, apparently by the painter's hand, at the foot of the canvas. There is another portrait of Veniero in the Belvidere Gallery at Vienna. (*See* Waagen, for the picture at Vienna, *Kunst Denkmäler in Wien*, I., 26: No. 32.)

See Mrs. Jameson's Catalogue, No. 47.
Exhibited at the British Institution in 1845.

TITIAN.

Tiziano Vecellio, better known as Titian, one of the greatest painters of Italy, was born at Pieve di Cadore in 1477. Studied under Giovanni Bellini. On the death of Giovanni Bellini, Titian was commissioned to finish the works which that painter had left incomplete in the Sala du Gran Consiglio in Venice. In 1516 he painted his well-known picture, the "Assumption of the Virgin," now in the Academy of Venice. He subsequently visited Bologna, Mantua, and Rome, but returned to Venice, where, after an active and brilliant career, he died of the plague, in 1576, at the advanced age of ninety-nine years. Venetian School.

No. 33. A Study for the Head of Danae.

Face nearly in profile: neck and shoulders undraped. Dark brown hair tied with green ribbon at the back of the head, and tresses over the left shoulder.

On canvas, 1 ft. 2½ in. high by 11 in. wide.

A head exactly similar to the above was in the Coesvelt Collection (No. 58) in 1836, and described as the original study by Titian of the head for his Danae. Supposed to be a portrait of the Princess of Eboli, the friend of Philip II.

See Mrs. Jameson's Catalogue, No. 53.

Formerly in the Orleans Gallery; purchased by Lord Lansdowne from the Auctioneer who sold the Orleans Collection, and had bought it in for himself.

No. 45. Portrait of a Gentleman.

Life size: rather more than half length: figure turned slightly to the left. Apparently about forty years of age. Over a black silk undergarment he wears a black coat lined with fur. Short black hair and beard. In the left hand is a paper with the inscription:—

"D° Tiziano Vecello
singelare amico."

On canvas, 2 ft. 11 in. high by 2 ft. 4 in. wide.

"The meaning of this half-Latin, half-Italian inscription is:—"To Master [Domino] Titian Vecellio [my] great friend." As there is no reason to believe that this inscription is forged, it must be concluded that the picture was presented to Titian. The work recalls the style of Leandro Bassano." (Dr. J. P. Richter.)

See Mrs. Jameson's Catalogue, No. 52.
— Waagen's *Art Treasures*, Vol. II., p. 151.

No. 53. The Magdalen.

Life size: half-length: face slightly turned to the right: throat and neck bare, but partly covered by long wavy hair: the eyes, from which tears are issuing, look towards Heaven. On the right an open book resting on a skull. On the left the vase of ointment. In the background to the right a landscape, to the left a dark mountain.

On canvas, 3 ft. 7 in. high by 3 ft. $1\frac{3}{4}$ in. wide.

There are numerous repetitions of this subject by Titian. This one is said by Mrs. Jameson to have been formerly in the Orleans Gallery, and to have been sold to Mr. Thos. Maitland for 350 guineas. According to Waagen, however, Mr. Maitland's picture passed into the Collection of Lord Brownlow.

See Crowe and Cavalcaselle, *Titian, his Life and Works*, Vol. II., p. 467.
— Mrs. Jameson's Catalogue, No. 54.
— Waagen's *Art Treasures*, Vol. II., p. 313.
Exhibited at the British Institution in 1829.

No. 114. The Holy Family.

The Virgin occupies the centre of the picture, and holds with both hands the Infant Christ, who stands on her lap, resting His head on her left shoulder; He holds a pomegranate in His right hand. On the left, and below the Virgin, is St. John seen in profile, half-length. He looks upwards to the Infant and holds towards Him a scroll, on which are the words "ECCE AGNUS DEI." A glory of cherubs' heads fills the background of the picture.

On canvas, 2 ft. 8 in. high by 3 ft. 1 in. wide.

Engraved by C. Bloemart. There is also an old Italian print.

See Mrs. Jameson's Catalogue, No. 51.
— Waagen's *Art Treasures*, Vol. III., p. 159.

Purchased by Lord Lansdowne from Lord Radstock for £1,500.

No. 257. Portrait of a Monk.

Life size: bust-length figure in profile. Dark background.

On canvas, 2 ft. 2 in. high by 1 ft. 10 in. wide.

From the Collection of Sir Robert Price, Bart.

TITIAN (After).

No. 68. The Madonna and Child, with St. John the Baptist and St. Catherine embracing the Divine Infant.

A modern copy from the original in the National Gallery, London, No. 635.

Drawing on paper, 2 ft. high by 3 ft. wide.

UNKNOWN.

No. 62. Portrait of the Second Marquess of Lansdowne.

Bust length: life size: face clean shaven. Clad in a black coat, red vest and large white cravat.

On canvas, 2 ft. 5½ in. high by 2 ft. 1 in. wide.

No. 175. A Man carrying a Basket.

Small full-length figure, dressed in a blue coat and leather apron, carrying a basket on his left arm.

On canvas, 8 in. high by 6¾ in. wide.

No. 177. The Martyrdom of a Saint.

On wood, 1 ft. 8⅛ in. high by 1 ft. wide.

No. 189. Portrait of Algernon Sidney (1617–1683).

Head and shoulders, less than life size: face turned to the right: long brown hair and slight moustache.

On panel, 11 in. high by 8½ in. wide.

No. 192. A Lady with a Parrot.

Life size: half-length. Clad in a brown dress open at the neck, over which is worn a black cloak trimmed with ermine fur; a small black cap on her head. In her left hand she holds a piece of music. To the left is a parrot. Background of sky.

On canvas, 2 ft. 9½ in. high by 2 ft. 5 in. wide.

No. 193. Medora (?).

In the interior of a room the body of Medora (?) lies on a bed, by the side of which her lover stands weeping with his face buried in his hands. By his side the head of a retriever dog is looking up. Through a window in the background is seen a river by moonlight.

On canvas, 2 ft. 0½ in. high by 2 ft. 7 in. wide.

No. 203. View of a Country House.

The house stands in the background. To the right an avenue of trees. In the foreground to the left a miniature cart with three children seated in it is being drawn by a boy. Close beside it is a lady with a little girl walking on the grass. To the right are a brown and a white horse standing side by side. Blue sky crossed by light clouds.

On canvas, 2 ft. 1 in. high by 2 ft. 5 in. wide.

No. 204. Eton College.

The Thames in the foreground, with a sailing barge laden with tree trunks, and a small boat, with a sail hoisted, in which three graduates are seated. On the opposite bank, the college with other buildings; to the left is a water-mill.

On canvas, 2 ft. 1 in. high by 2 ft. 5 in. wide.

No. 235. Scene in the Sierra Nevada.

A panorama of lakes and mountains; several ranges rise one behind the other, the furthest covered with snow. In the foreground two mules and muleteers.

On panel, $5\frac{3}{4}$ in. high by 1 ft. 4 in. wide.

No. 237. Portrait of Sir William Petty (1623–1687).

(*See* No. 73, by John Closterman, and No. 262, by an Unknown painter.)

Life size: bust length: full face. He wears a brown wig, brown coat, and a mantle falling loosely from the shoulders.

On canvas, an oval, 2 ft. 5 in. high by 2 ft. wide.

No. 260. Portrait of the Duke of Lennox.

Life size: half-length. Dressed in a claret-coloured velvet coat, embroidered vest, and grey wig. He rests his arm on a green ledge in front of him, and holds a roll of papers in his right hand.

On canvas, 3 ft. 7 in. high by 2 ft. 1 in. wide.

No. 262. Portrait of Sir William Petty (1623–1687).

(*See* No. 73, by John Closterman, and No. 237, by an Unknown painter.)

In a brown dress, white lace tie, and full brown wig. Half-length: full face.

On canvas, 2 ft. 6 in. high by 2 ft. $0\frac{1}{2}$ in. wide.

Presented to Lord Lansdowne by Sir David Dundas.

No. 287. Three Angels surrounded by Clouds.

On canvas, oval form, 1 ft. 6 in. high by 2 ft. 2 in. wide.

No. 292. A Young Girl in Bed.

She wears a white cap trimmed with pink ribbon, and rests her head on the pillow with her face turned to the spectator. Her shoulders and breast are undraped. Blue drapery on the right.

On canvas, 2 ft. 0½ in. high by 2 ft. 5½ in. wide.

No. 299. Portrait of Ann Petty, Countess of Shelburne.

Life size: standing before a marble column, full face; dark hair. In a white satin Court dress embroidered with gold, and crimson silk bodice with lace sleeves. From her shoulders hangs a cloak of crimson silk and ermine. Her right hand rests on a coronet which stands on a table by her side. In the right hand top corner of the portrait is painted the coat of arms of the family.

On canvas, 4 ft. high by 3 ft. 3 in. wide.

No. 327. Portrait of a Lady.

Life size: seen in profile. Clad in a pink dress open at the throat. Her left elbow rests on a table by her side. Brown hair ornamented with pearls.

On canvas, an oval, 2 ft. 10½ in. high by 2 ft. 3 in. wide.

No. 328. Portraits of the Countess of Ilchester and her Infant Daughter, afterwards Lady Elizabeth Feilding.

Lady Ilchester is represented life size: bust length. Clad in a white silk dress open at the throat and fastened by a jewel in front. The child is resting on the left shoulder of her mother.

On canvas, 2 ft. 6 in. high by 2 ft. 1 in. wide.

No. 332. "Les Épaules de ma Sœur."

A young girl seated in a chair with her back turned to the spectator. The head slightly turned to the right. Pink drapery hanging from the chair on the right.

On canvas, 1 ft. 11½ in. high by 1 ft. 7½ in. wide.

No. 344. Portrait of the Earl of Kerry.

Life size: three-quarter length, seated in an arm-chair, resting his left elbow on two books which lie on a table by his side. He wears a dark blue coat with velvet collar and gilt buttons, black cravat, striped silk vest and dark breeches. Light brown background. To the left is a red curtain.

On canvas, 3 ft. 6½ in. high by 2 ft. 11 in. wide.

Painted about 1840.

No. 350. Portrait of Lady Arabella Denny.

Small three-quarter length figure seated on a bank. Clad in a blue silk dress open at the throat, with short sleeves trimmed with lace. Landscape background.

On canvas, 8¾ in. high by 7½ in. wide.

Painted about 1720.

From Lixnaw. Presented to Lady Lansdowne by J. F. Eagar, Esq., in 1875.

No. 358. Portrait of Lord Holland.

Life size: seen to the waist: full face. Dressed in a blue velvet coat and gold embroidered vest. Full grey wig. Brown background.

On canvas, 2 ft. 4½ in. high by 2 ft. wide.

UWINS (Thomas), R.A.,

Was born in London in 1782, and was originally placed with an engraver, but he soon gave up the study of the engraver's art for that of the painter. He became a student of the Royal Academy, and commenced his career as a water-colour painter. In 1814 he visited the South of France; he from that time painted also in oil-colours. In 1842 he was appointed by the Queen Surveyor of the Royal pictures; in 1847 he was made Keeper of the National Gallery, a post which he resigned in 1855. He died in 1857.

No. 174. A Procession of Vine-dressers, in the Bay of Naples.

In the foreground a group of peasants carrying baskets filled with grapes. To the right a small road-side shrine, in front of which a male peasant is kneeling and a woman bowing. To the left Mount Etna in the distance.

Signed:—"Uwins, R.A., 1838."

On canvas, 10½ in. high by 4 ft. 4½ in. wide.

See Mrs. Jameson's Catalogue, No. 177.

VECCHIA (Pietro).

Born at Venice in 1605, and was brought up in the School of Padovanino. He did not, however, adopt the style of that Master, but imitated the works of Giorgione and Pordenone with much success. He died in 1678. Venetian School.

No. 6. The Fortune-teller.

Life size: figures less than half-length. On the left a young soldier, wearing a red hat with white plume, holds out his hand, while a grey-bearded man with a red hood examines it closely through a large pair of spectacles. Behind them are seen the heads of an old woman and of a young man.

On canvas, 1 ft. 10 in. high by 1 ft. 6 in. wide.

See Mrs. Jameson's Catalogue, No. 55.
— Waagen's *Art Treasures*, Vol. II., p. 152.

Purchased by Lord Lansdowne at Lord Mulgrave's sale.

VELAZQUEZ (Don Diego de Silva y).

Born at Seville in 1599, and studied painting, first under F. Herrera, and secondly under F. Pacheco, whose daughter he married. In 1622–23 he visited Madrid, and was appointed Court Painter to Philip IV. Visited Italy in 1629, and sent there again by the King. Died at Madrid in 1660. Spanish School.

No. 2. A Noble Spanish Child in its Cradle.

The cradle is richly ornamented, and occupies the width of the picture. The child's face only is visible, a coverlet embroidered in green and gold hangs over the cradle; the linen richly covered with lace. A purple curtain with golden tassels forms the background.

On canvas, 3 ft. 0½ in. high by 3 ft. 4 in. wide.

See Mrs. Jameson's Catalogue, No. 58.
— Stirling's *Annals of the Artists of Spain*, Vol. III., p. 1399.
— Curtis' *Velazquez and Murillo*, p. 61.
Exhibited at the British Institution in 1837.

This picture was in the Collection of the first Marquess of Lansdowne; was bought after his death by the second Marquess, and from his widow by the third Marquess.

No. 12. Portrait of Pope Innocent X.

Life size: bust without hands, turned towards the right. Clad in a purple mantle and cap.

On canvas, 2 ft. 1½ in. high by 11½ in. wide.

See Waagen's *Art Treasures*, Vol. II., p. 151.
— Stirling's *Velazquez and his Works*, p. 159.
— Burger's *Velazquez et ses Œuvres*, p. 222.

From Lord Radstock's Collection.

The original of this picture is in the Palazzo Doria Pamfili at Rome. Velazquez executed several copies of it.

No. 148. Landscape with Figures.

Two horsemen meeting on a road, the one proceeding directly towards, the other directly away, from the spectator. The former, who is richly dressed and holds out his hand, as if giving an order, rides a black, the latter a piebald horse. Beside them stands a man on foot; his hat lies on a large stone before him. A wood in the middle distance, and beyond it a high point of land stretching out into the sea.

On panel, 1 ft. 3½ in. high by 11½ in. wide.

Exhibited at the British Institution in 1835.
See Mrs. Jameson's Catalogue, No. 59.
— Waagen's *Art Treasures*, Vol. II., p. 151, and Vol. III., p. 164.
— Carl Justi: *Diego Velazquez und sein Jahrhundert*, Vol. II., p. 148.
— Stirling's *Annals of the Artists of Spain*, Vol. III., p. 1408.
— C. Curtis: *Velazquez and Murillo*, London, 1883, p. 27.

No. 151. Landscape with Figures. (Companion to No. 148.)

In the foreground a lady—evidently a person of distinction—sits on the ground; she is completely enveloped in a black cloak, and wears a veil, which she is raising with one hand. A tall cavalier stands bareheaded at her side; behind him another cavalier, dressed in blue, also bareheaded. On the lady's right hand are two richly-dressed dwarfs—one of these is said to be the portrait of a favourite dwarf of Philip IV. —and behind her back a female attendant and a man in the habit of a monk. Beyond these figures a group of four trees. Background of water and hills.

On panel, 1 ft. 3½ in. high by 11½ in. wide.

Exhibited at the British Institution in 1835.
See Mrs. Jameson's Catalogue, No. 60.
— Waagen's *Art Treasures*, Vol. II., p. 151, and Vol. III., p. 164.
— Carl Justi: *Diego Velazquez und sein Jahrhundert*, Vol. II., p. 148.
— Stirling's *Annals of the Artists of Spain*, Vol. III., p. 1408.
— C. Curtis: *Velazquez and Murillo*, London, 1883, p. 27.

This picture and No. 148 are said to have been formerly in the Royal Palace at Madrid. They were brought to England about 1814 by Mr. Bourke, Danish Minister to Spain.

VELDE (William van de), the Younger.

A distinguished marine painter, was the son of the elder William van de Velde, and was born at Amsterdam in 1633. Both father and son were much employed by Charles II. They lived at Greenwich, where the father died in 1693, and the son in 1707. Dutch School.

No. 128. The Mouth of a River.

In the foreground, on the right, a small two-masted vessel at anchor; the crew are setting sail, and a large red flag droops over the stern. In the distance other vessels and the buildings of a town just visible on the horizon.

On panel, 9 in. high by 10½ in. wide.

Exhibited at the Royal Academy in 1884, No. 137.
See Mrs. Jameson's Catalogue, No. 98.
— Waagen's *Art Treasures*, Vol. III., p. 164.

Purchased at Brook Greville's sale.

No. 153. A Sea-piece.

In the distance several vessels of war are exchanging shots; nearer to the spectator lies a large barque; her crew are busily occupied in setting sail, another three-masted ship is approaching her. On the right hand, in the foreground, a fishing-boat is sailing in the direction of the other vessels.

On panel, 1 ft. 5 in. high by 1 ft. 9 in. wide.

Exhibited at the Royal Academy in 1884, No. 130.
See Waagen's *Art Treasures*, Vol. III., p. 165.
— *The Athenæum*, 12th January, 1884, p. 61.

VENETIAN SCHOOL.—XVI. and XVII. Centuries.

No. 97. Head of an Old Man.

Bust: life size: three-quarter face turned to the left: white hair and beard: red garment. He bends forward, and the right hand is raised apparently in an attitude of astonishment.

On canvas, 1 ft. 8 in. high by 1 ft. $3\frac{1}{2}$ in. wide.

This head appears to have been cut out or copied from a larger composition.

No. 343. Salvator Mundi.

Small bust-length representation of Our Saviour, painted full face, with copious brown hair falling to the shoulders, which are undraped; the head inclined to the right. The eyes closed, and the lips slightly parted, give a pathetic expression to the face.

On panel, in monochrome, $8\frac{1}{2}$ in. high by 6 in. wide.

This is probably the work of a Venetian painter of the sixteenth century.

On the back of the panel is branded the figure of a Scorpion.

VENUSTI (Marcello).

Born at Como in the first quarter of the sixteenth century, and became a pupil of Perino del Vaga. He afterwards studied the works of Michel-angelo, by whom he was taken in favour, and many of whose designs he executed in colour. Died about 1580. Tuscan School.

No. 72. Madonna, Infant Christ, St. John the Baptist, and St. Joseph.

A composition known as the "Silenzio," of which there are several replicas in existence, most of them differing in some particulars.

The Virgin, clad in a pink garment, blue mantle, and thin white

veil, is sitting on a broad wooden bench, on which stands an hour-glass; with her right hand she holds an open book, with the left she is drawing a veil over the sleeping Infant, who reposes on a cushion, with His head in the Virgin's lap. On the right St. Joseph, dressed in a blue gown, blue cap and brown mantle, leans over the bench. On the left, St. John the Baptist bends forward, making a sign for silence. A green curtain in the background.

On panel, 1 ft. 10½ in. high by 1 ft. 5 in. wide.

See Catalogue of Drawings by the Old Masters, in the possession of Sir T. Lawrence, Woodburn, London, 1834.
— Catalogue of the Art Treasures of the United Kingdom, collected at Manchester, 1857, Nos. 187 and 224.
— Waagen's *Art Treasures*, Vol. I., p. 487, and Vol. II., p. 151.
— Mrs. Jameson's *Catalogue of the Coesvelt Collection*, p. x.
— Mrs. Jameson's Catalogue of the Lansdowne Collection, No. 61.

This picture, according to two inscriptions on the back, written in different hands, has been formerly ascribed to Michelangelo and to Sebastian del Piombo. It appears to be identical in all respects with the picture formerly in the Coesvelt Collection, which was said to have been designed by Michelangelo and executed by Piombo.

Engraved in the Coesvelt Collection (No. 38), London, 1836. It was sold in 1841 with several pictures formerly in the Lucca Gallery, and bought by Lord Lansdowne for £160.

No. 85. The Virgin and Child and St. Joseph.

The Virgin, clad in a cherry-coloured garment and blue mantle, is seated in front holding on her knees the Infant Christ, who, with His right hand, is throwing an apple to the ground. On the left St. Joseph is seen in profile. Background formed by a green curtain. Small three-quarter length figures.

On panel, 8¾ in. high by 6¼ in. wide.

Engraved in Coesvelt's Picture Collection (London, 1836), No. 77.

This picture has been formerly ascribed to "Parmigiano," to "Giovanni Penni," and also to "Marcello Venusti," according to different handwritings on its back. The style is, however, that of one of Raphael's later imitators (Giulio Romano or Scipione Pulzone).—(Dr. J. P. Richter.)

VERELST (Pieter),

Was born at Antwerp in 1614 and imitated Rembrandt in his portraits and Adriaen van de Velde in his *genre* pictures. The date of his death is uncertain, but he was still living in 1665.

No. 140. Scene in an Inn.

A woman leaning one arm on the table before her offers a glass of wine to a youth who sits upright on his chair with crossed hands, evidently declining the advance. Behind the woman is a gaily dressed cavalier, who caresses her with one hand and with the other points derisively at the youth. At the side of the table opposite the latter sits a man with a steel helmet, who bows to him in ridicule. Through an opening in the corner of the room an old woman is watching the scene with an expression of amusement.

On panel, 1 ft. 2 in. high by 1 ft. 0½ in. wide.

VERNET (Emile Jean Horace),

Commonly known as Horace Vernet, was born at Paris in 1789. At an early age he was drafted into the Army, and after two years' service he married, and commenced his artistic career. In 1822 he produced his famous picture "The Defence of the Barrière de Clichy," now in the Louvre. He painted scenes of Italian brigand life, scriptural subjects, and innumerable battle scenes. Died at Paris, 1863. French School.

No. 59. The Death of M. de Flahault's old servant David during the Retreat from Moscow, between Wilna and Kowno, 10th December, 1812.

On the crown of a snow-clad hill, Count de Flahault bears, with the assistance of an attendant dressed in a green coat and tall beaver hat, over which is tied a scarf, his faithful servant, who is at the point of death. The Count has tenderly placed part of his fur coat round the sufferer. To the right, at the foot of a leafless tree, a wounded soldier lies, and beyond, several baggage waggons drawn by horses and accompanied by soldiers on foot are proceeding on their journey. To the left a military officer in a cloak is ascending

the hill. In the foreground are a knapsack and part of a gun lying in the snow. Wintry sky.

On canvas, 1 ft. 6½ in. high by 1 ft. 11 in. wide.

On the top of the frame is the following inscription :—

"Dear Master! I can go no further: O! I die . . . . here let me lie down and measure my grave. Farewell, kind Master.

Shakspeare."

Painted in 1818 for M. Gabriel de Lessert, by whom it was given to M. de Flahault. *See* letter dated December 12, 1812 from M. de Flahault to his mother, Madame de Souza, and letter from her to Madame de Flahault, dated August 20, 1818, printed in the Appendix on p. 138.

No. 187. The Battle of Hanau.

In the foreground on the left the French staff; close to them a body of cavalry has charged up to the guns of a French battery; a regiment of Chasseurs is advancing through the trees on the right. In the distance the buildings of the town, and outside it a level plain, on which large bodies of troops are engaged. M. de Flahault is one of the figures represented in the scene.

On canvas, 1 ft. 11½ in. high by 3 ft. 4 in. wide.

This picture, which was a study for the larger one formerly in the late Sir Richard Wallace's Collection, was left to the fifth Marquess of Lansdowne by his grandfather, Count de Flahault.

VICTORS (Jan).

Born at Amsterdam in 1620, and educated in the school of Rembrandt. Very many of his subjects are taken from the Old Testament, but he also painted *genre* pictures, landscapes, and scenes from peasant life. The date of his death is uncertain, but he was living in 1672. Dutch School.

No. 43. Portrait of a Nobleman.

Three quarter length: seated in an arm chair: clad in a black dress and white collar: dark hair and beard. In his left hand, which rests on his hip, is a pair of gloves. He wears a small black cap. On a table before him stands his hat. In the right hand corner of the picture is painted a coat of arms representing a black double eagle on yellow ground.

On canvas, 4 ft. high by 2 ft. 10 in. wide.

This picture used to be attributed to A. Cuyp, but it is doubtful whether the style and colour are his. Dr. Richter considered it to be the work of a pupil of Rembrandt, probably Jan Victors.

VINCI (Leonardo da).

Born at Vinci, near Florence, in 1452. He was the pupil at Florence of Andrea Verrochio. In 1485 he removed to Milan and founded the celebrated Vincian Academy of Arts ; visited Rome in 1514 ; accompanied Francis I. to France in 1517 and died at Cloux, near Amboise, in 1519. Tuscan School.

No. 116. Portrait of a Lady—apparently in the character of Pandora.

Life size : half-length : nearly full face : body turned towards the right : green drapery with white sleeves and red girdle. Long golden hair falling over the shoulders, and bound on the top of the head by a red ribbon. In her left hand she holds a small vase, the lid of which she raises with the thumb and forefinger of the right.

On panel, 1 ft. 10½ in. high by 1 ft. 6½ in. wide.

Exhibited at the Royal Academy in 1876, No. 185.
See Mrs. Jameson's Catalogue, No. 62.

VLIEGER (Simon de),

Was born at Rotterdam about 1600, and acquired a considerable reputation as a painter of sea-pieces and landscapes. He was still living in 1656, but died probably at Amsterdam shortly before 1660. Dutch School.

No. 259. A Sea-piece.

On the left a three-masted vessel riding at anchor, two others further off on the right. In the foreground to the right a beacon and a small boat aground with figures. The spires of a seaport town are seen in the distance.

On canvas, 2 ft. 2 in. high by 3 ft. 3 in. wide.

WALKER (Robert).

An English portrait painter of the Commonwealth period and contemporary of Van Dyck. He was principally engaged in painting Cromwell and the officers of his army. He had for some time an apartment in Arundel House in the Strand, where he died in 1658.

No. 241. Portrait of Oliver Cromwell (1599–1658).

Head and shoulders: life size: nearly full face, turned to the left. Clad in armour.

On canvas, 2 ft. 4 in. high by 2 ft. wide.

WALMISLEY (Frederick),

An English subject and portrait painter, was born in 1815. He exhibited at the British Institution and the Royal Academy from 1838 to 1872. He died in 1875.

No. 305. An Italian Landscape with Figures, and a Palace in the Background.

On canvas, 10 in. high by 2 ft. wide.

WATTS (George Frederick), R.A.

The two following pictures form frieze-like decorations in the Entrance Hall at Bowood :—

No. 354. Achilles and Briseis.

In fresco, 4 ft. 6½ in. high by 18 ft. 5 in. wide.

No. 355. Coriolanus.

On canvas, 4 ft. 6½ in. high by 18 ft. 5 in. wide.

Painted in 1859 for the third Marquess of Lansdowne.

WEST (Sir Benjamin), P.R.A.

Was born at Springfield, in the State of Pennsylvania, in 1738. After studying in different parts of America he went to Italy in 1760, and from thence came to London in 1763. On the death of Sir Joshua Reynolds, in 1791, West was elected President of the Royal Academy, which chair he occupied, with the exception of a short interval, till his death in 1820.

No. 46. Portrait of the Rev. G. Crabbe (1754–1832).

Bust length: life size: face clean shaven: dressed in a dark coat and white cravat. His hands crossed in front of him. Landscape background.

On canvas, 2 ft. 9½ in. high by 2 ft. 3½ in. wide.

WICKSON (Paul G.).

A Canadian artist living in 1884.

No. 195. "The Dawn of Genius."

A peasant boy, humbly clad, is seated on the ground drawing a caricature on the pavement. Light grey background.

On canvas, 1 ft. 11½ in. high by 2 ft. 5½ in. wide.

WILKIE (Sir David), R.A.

Born at Cults, Fifeshire, 1785; studied in the Trustees' Academy at Edinburgh. In 1805 he came to London, and in the following year exhibited his first picture, "Village Politicians," at the Royal Academy. Elected an Associate in 1809 and a full Member of the Academy in 1811. In 1830 appointed Painter to King William IV. In 1840 he visited the East, and dying on his voyage home, near Gibraltar, 1841, was buried at sea.

No. 135. Spanish Monks.

Scene in a Capuchin convent at Toledo. An old monk sits in one of the richly-ornamented stalls of a chapel, and bends forward as he listens anxiously to the confession of a young monk who kneels at his feet and clings eagerly to his left arm. In the foreground, on the left, an hour-glass and a skull; on the right, books and a censer.

On canvas, 4 ft. 1 in. high by 3 ft. 3 in. wide.

Exhibited at the Royal Academy in 1888, No. 116.
See Mrs. Jameson's Catalogue, No. 179.
— Waagen's *Art Treasures*, Vol. III., p. 161.
— *The Athenæum*, 25th February, 1888, p. 250.

This picture was painted for Lord Lansdowne by Sir David Wilkie soon after his return from Spain in 1833, at the price of £300.

No. 138. "Grandmama's Cap."

Interior of a room; an old man romping with a little girl; he has been rifling the open chest of drawers behind them, and put on the white cap and furred cloak of the child's grandmother, with which he is dancing across the room; he holds the child, who is half frightened and half-amused, by her right hand, while she clings to his arm with her left. A little dog follows them, barking and jumping at the man's legs.

On panel, 10 in. high by 8 in. wide.

Exhibited at the Royal Academy in 1884, No. 37.
See Mrs. Jameson's Catalogue, No. 181.
— Waagen's *Art Treasures*, Vol. III., p. 162.

This picture was painted for Lord de Dunstanville in 1810 at the price of 100 guineas. Purchased by Lord Lansdowne at Lord Mulgrave's sale.

No. 149. The Jew's Harp.

Interior of a cottage. A man wearing a Scotch cap is seated on a chair playing on a Jew's harp. A little boy stands at his knee, and a girl sits on a low stool at his feet. A shepherd's dog lies in front of them.

Signed and dated:—"D. W., 1808."

On panel, 7 in. high by 5 in. wide.

Exhibited at the Royal Academy in 1884, No. 35.
See Mrs. Jameson's Catalogue, No. 180.
— Waagen's *Art Treasures*, Vol. III., p. 164.

Painted for Francis Annesly, Esq., at the price of 25 guineas. Purchased by Lord Lansdowne at Lord Mulgrave's sale.

WILLIAMS (Edward Charles),

A painter of sea-pieces, was born in the early part of the present century. Nineteen of his works were exhibited at the Royal Academy between the years 1839 and 1865.

No. 242. Coast Scene.

In the foreground boats lie on the shore and fishermen stand conversing; to the left lofty cliffs. In the distance the open sea.

Signed :—"E. C. W^{ms}, 1852."

On canvas, 1 ft. $1\frac{1}{2}$ in. high by 1 ft. $8\frac{1}{2}$ in. wide.

WILSON (Richard), R.A.

Born at Pinegas, Montgomeryshire, in 1713; studied in London under an obscure painter; commenced his career as a portrait painter, but in 1749, when he went to Italy, he turned his attention wholly to landscape painting. On the establishment of the Royal Academy he was chosen one of the first Members, and afterwards (1770) appointed Librarian. He died in 1782.

No. 190. Landscape with Figures.

In the foreground a broad terrace upon which a tall pine is growing. On the right the ground rises suddenly towards a height upon which a castle stands. In the middle distance a steep cliff, on the top of which are the buildings of a small town, projects into the ravine below. A level plain in the distance on the left. Several figures of monks and others on the terrace.

On canvas, 1 ft. $4\frac{1}{2}$ in. high by 1 ft. $10\frac{1}{2}$ in. wide.

No. 198. Landscape.

View in the Campagna. In the foreground a still pool, beyond which a ruin and huge masses of rock partly covered with foliage. On the left a level plain stretches away towards the mountains in the distance. Beyond the pool, and clearly reflected in it, are a man with two boys and dogs.

On canvas, 1 ft. $6\frac{1}{2}$ in. high by 1 ft. 11 in. wide.

See Mrs. Jameson's Catalogue, No. 182.

WINGFIELD (James Digman).

An English landscape, historical, and subject painter, was born in the early part of the nineteenth century. Many of his pictures were exhibited at the Royal Academy, the British Institution, and the Society of British Artists. He died in 1872.

No. 326. A Graveyard Scene.

In the centre of the picture a woman is seated on the ground in grief, with her hand resting on a tombstone. To the right is the porch of a church.

On canvas, 2 ft. high by 1 ft. 7¼ in. wide.

WITHERINGTON (William Frederick),

Landscape and figure painter, was born in 1785. He frequently exhibited at the British Institution and the Royal Academy. His earlier works were landscapes with figures, but as time went on the figures encroached upon the landscape, until his subjects became almost purely *genre*. He died in 1865.

No. 277. "The Fifth of November."

A street in a country town. In the foreground several boys with a figure of Guy Fawkes are crowding round an old man begging for pence. To the right is another group of boys about to erect a miniature gibbet. To the left a woman and her two children stand at the open door of a cottage. In the background a portion of a cathedral may be seen rising above the roofs of the houses.

On canvas, 2 ft. 10½ high by 3 ft. 9 in. wide.

WOODWARD (Thomas),

An animal painter, was born at Pershore in 1801. He was a pupil of Abraham Cooper, R.A. At the age of fifteen he began to exhibit at the British Institution, and became a constant exhibitor at the Royal Academy. He died in 1852.

No. 218. The Ford.

A young girl is endeavouring to force her grey pony across a shallow stream, the pony paws the water and apparently takes little notice of the blows from a light switch in his rider's hand. A little spaniel, emerging from the water on the opposite side, looks up timorously at a black cur dog, the property, it may be supposed, of a young rustic, who watches the scene with an expression of amusement from the foot-bridge close by.

On panel, 1 ft. high by 1 ft. 8 in. wide.

WOUWERMAN (Philips).

Born at Haarlem in 1619. Was taught painting by his father and Jan Wynants. He was the most eminent of the Dutch painters of horses, battles, and hunting scenes. He died at Haarlem in 1668.

No. 152. The Reapers.

Scene in a cornfield. Three peasants are at work, one reaping, the others binding the sheaves. A partly laden brown horse stands beside them.

On panel, 6¾ in. high by 8 in. wide.

See Mrs. Jameson's Catalogue, No. 103.
— Waagen's *Art Treasures*, Vol. III., p. 159.

Bought by Lord Lansdowne at the sale of Mr. Maitland's pictures.

No. 216. A Woody Landscape.

In the centre a knoll with a group of trees, beneath which two boys are sitting, a few sheep are scattered round them. To the left a man in red riding a grey horse is fording a narrow stream; beyond him the light falls strongly on a grassy slope surmounted by trees. A distant view on the right.

On panel, 1 ft. 7 in. high by 2 ft. 1 in. wide.

See Mrs. Jameson's Catalogue, No. 101.
— Waagen's *Art Treasures*, Vol. III., p. 163.

Purchased by Lord Lansdowne at Lord Mulgrave's sale.

WRIGHT (Joseph), of Derby,

Commonly called, from his birth-place, Wright of Derby, was born in 1734. At the age of seventeen he was placed under Hudson the portrait painter, on leaving whom he painted portraits and historical pictures. He died at Derby in 1797. His fire and candle-light subjects are much admired.

No. 57. The Statuette.

Three men comparing a small statue of the Discobulus with a drawing which one of them holds up before it. A candle is on the table in front of the statue, and throws a strong light upon it and upon the faces of two of the men who sit on either side of the table, one facing the spectator, the other turning his back. The third, an elder man wearing spectacles, is examining the statue from behind. The picture, except where the light of the candle falls, is in complete darkness. Figures life size: half-length.

The Painter has introduced himself in profile; the other two figures are Mr. Burdett and John Wilson.

On canvas, 4 ft. 5¾ in. high by 3 ft. 11 in. wide.

Exhibited at the Rooms of the Society of Artists, 1766.
——— ——— National Portrait Exhibition, 1867, No. 791.
——— — Derby at the exhibition of Wright's works in 1883.

Engraved in mezzotint by W. Pether.

This picture was sold by the Painter to Dr. Bates of Little Missenden, in Buckinghamshire, for £130, in 1772. The original of the following letter addressed to Dr. Bates was sent to Lord Lansdowne by the person from whom he purchased the painting and is now in his Lordship's possession. The letter is enclosed in a frank of Lord Palmerston's.

"Derby, 12th September, 1772.

Dr Sr,—

Last night I recd a letter from our friend Burdett, whereby I understand you consent to give me £130 for the picture. I must let it go at that price as I am under a necessity of immediately raising £1,200 on a mortgage, and have only £1,000 by me; it was on this account I offered it you for 125 guineas. I shall say no more on the subject, only desire for my interest you will never mention what you gave for it, as it might much injure me in the future sale of my pictures, and when I send you a receipt for the money I shall acknowledge a greater sum.

I wish it may be convenient for you to remit me the money immediately, as Michaelmas is the time fixed for the payment of the money,

and tho' I have lent more money than I now want upon the person's bare note without interest, I know not a man that would lend me an hundred pounds without high interest and good security.

You see how I am circumstanced, have no doubt but you'll immediately assist me with the money if you can. I think myself much obliged to you for offering me the assistance any of your pictures can give me.

I am, with compl^ts^ to M^rs^ Bates, tho' not known,

Dear S^r^,

Your affectionate friend,

J. WRIGHT."

WYBURD (Francis John), R.B.A.

No. 240. The Wreath.

A young girl seated at a window is making a garland of immortelles On canvas, an oval, 1 ft. 8½ in. high by 1 ft. 4 in. wide.

Purchased by Lord Lansdowne from the Painter, in 1858.

WYNANTS (Jan),

Born at Haarlem in the beginning of the seventeenth century; the exact years of his birth and death are alike unknown. The earliest date found upon any of his pictures is 1641. The figures in his pictures were generally inserted by his pupils Wouwerman and Adriaen van de Velde. He died after 1679.

No. 155. Landscape.

A road, on which a man is riding a grey horse and in conversation with another man seated on the ground, passes a sandy bank. Beyond the bank rise a few tall trees. In the foreground a pool of water, and the trunk of a felled tree.

On panel, 11½ in. high by 9½ in. wide.

See Mrs. Jameson's Catalogue, No. 105.

— Waagen's *Art Treasures*, Vol. III., p. 164.

ZOFFANY (Johann), R.A.,

An eminent portrait painter, was born at Frankfort-on-the-Main about the year 1733, and came to England in 1761. In 1768 his name was enrolled among the forty original Members of the Royal Academy. Zoffany was particularly celebrated for small whole-lengths, and painted several pieces of Garrick and his contemporaries in dramatic scenes. He died in 1810.

No. 275. Charles Macklin, the Actor, as "Shylock" (1690–1797).

Charles Macklin or MacLaughlin; said to have been born in 1690: first appeared as Shylock, in the *Merchant of Venice*, in February 1741, on which occasion Pope said of his performance—

"This is the Jew
That Shakespeare drew";

wrote several plays himself; died 1797.

This picture probably commemorates his last appearance in the same character at the age of ninety. The figure seated on the extreme left of the picture is a portrait of the Earl of Mansfield.

On canvas, 3 ft. 9 in. high by 4 ft. 9 in. wide.

Exhibited at the Royal Academy in 1884, No. 54.
———————— National Portrait Exhibition in 1867, No. 806

No. 298. Portrait of Mrs. Salusbury.

She stands in a paved chamber clad in a black silk dress with white lace collar and white frilled cap, over which is a thin black veil falling below the shoulders. In her right hand, which rests on the back of a high chair covered in dark velvet, she holds a parchment document bearing a red seal. In her left hand is a large white silk handkerchief. In the foreground a brown and white spaniel is looking up at its mistress. To the right are marble columns surmounted by an archway, through which is seen a flight of steps leading to a park or garden. To the left a portrait of a gentleman, dressed in a blue coat and red vest,

hangs in a gilt frame on the wall. A pink curtain hangs at the extreme left of the picture.

On canvas, 4 ft. 2 in. high by 3 ft. $3\frac{1}{4}$ in. wide.

See Hayward's *Autobiography of Mrs. Piozzi*, Vol. I., p. 219.

The following is an extract from a letter of Requests of the late Mrs. Piozzi, dated Weston-super-Mare, October 18, 1819 :—

> "My Mother's portrait, by Zoffany, should go to Lady Keith, who alone of my family can remember her."

This picture was found at Tullyallan by Lord Lansdowne. It had been taken there by Lady W. Osborne Elphinstone, whose mother, Lady Keith, was the daughter of Thrale, and a granddaughter of Mrs. Salusbury.

ZUCCHI (Antonio), A.R.A.,

Was born at Venice in 1726. He studied architectural drawing and perspective wi h his uncle Carlo Zucchi, a scene pain er. After travelling through Italy he came to London, and was elected an Associa'e of the Royal Academy, where he exhibited a few pictures of ruined temples and ancient buildings. In 1781 he married Angelica Kauffmann, and, returning to Italy, lived with her in Rome until his death in 1795.

No. 339. Architectural Ruins, with Figures.

On canvas, 10 ft. high by 6 ft. 6 in. wide.

Painted in 1769 for the Earl of Shelburne.

APPENDIX.

NOTE ON No. 188 [LAWRENCE].

The original of the following letter is in the possession of the present Marquess of Lansdowne :—

Russell Square,
Nov^r. the 30th, 1826.

My Lord,

I have the pleasure to send you the Portrait of the Marchioness.

In the letter which I had the honor to receive from you, your Lordship expresses an opinion that the extremities of the Portrait had been left unfinished, when it was submitted to the public eye at the last exhibition. Let me beg to assure your Lordship, that according to my own judgement, and the degree of attention and labor bestowed upon them, that was not the case.

I know it to be quite unnecessary to acquaint your Lordship, that the term "finishing" has different character and meaning with different schools; having an entirely opposite effect in the works of Sir Joshua Reynolds to that perceived in the pictures of his contemporaries, Mengs, Battoni, &c.

The Marchioness will doubtless remember that she honored me with more than one or two sittings for the arms and hands. The degree of finishing which they now have, is the result of intention, and not neglect. I have placed one of them in shadow, because I found it beneficial to the general effect of the picture; the blending of parts into masses of quiet shadow, being often as necessary (and demanding more judgement) as the careful imitation of objects that are in light.

There is another consideration of more technical character, which belongs to the term "handling" in Art—the pencilling of a picture. In this a certain lightness and ease is necessary.

Your Lordship will acknowledge it to be a principle in Painting, as I am sure you do in a more enviable Art—that the last finishing of the Artist is to *un*finish—to substitute the appearance of freedom for that of labor, and to leave impression of a whole, rather [than] memory of subordinate detail.

I have taken the liberty to send the Picture in the frame in which I finished it, for its safer preservation, till that which may be ordered by your Lordship is brought home.

The best light for the Portrait is that which comes from the left of the spectator.

I have the honor to be, with high respect,

My Lord,

Your Lordship's very obed^t and devoted ser^t,

Thos. Lawrence.

NOTE ON No. 59 [VERNET].

Madame de Souza to Madame de Flahault.

[*Extract.*]

ce 20 *Aout*, 1818.

Ma chère fille voici une lettre qui est pour vous *toute seule, sans que votre mari en sache un mot*, parceque je veux vous confier une surprise, que mon cœur et mon espoir lui préparent et il faut que vous m'y aidiez.—M. Gabriel de Lessert, qui aime tendrement Charles, voulait lui faire faire un tableau par Horace Vernet le meilleur peintre de guerre qu'il y ait peutêtre jamais eu ; alors j'ai donné le sujet, et c'est la première page de la lettre ci-jointe, que Charles m'a écrite au retour de cette terrible campagne de Russie.

C'est un trait si bon si excellent de mon fils que j'ai voulu le conserver.—Ce tableau est admirablement commencé, la montagne, le désordre, le mourant ; et Charles est vraiment admirable de pose et d'expression. Enfin mon cœur de mère en est contente, et il est difficile . . . . . .

[*Enclosure in the above.*]

M. de Flahault to M^me^. de Souza.

Kowno, *ce* 12 *Dec^re^*. [1812].

J'ai des choses bien tristes à te dire, ma chère Maman, celle qui m'a le plus affligé est la mort de ce pauvre David. Il n'a pas voulu rester à Wilna quoique bien malade ; je l'avais mis sur un traineau et l'avais bien enveloppé de pelisses. Arrivé au bas d'une grande montagne encombrée de voitures, Boileau qui le menait n'a pas pu faire passer son traineau, il m'a trouvé au haut de la montagne occupé à faire aller des pièces d'artillerie, et m'a dit qu'il l'avait laissé mourant au bas de la montagne. J'y suis retourné, et, ma chère Maman, je l'ai trouvé, mon pauvre vieux David à l'agonie : on lui avait déjà ôté ses bottes.

J'ai fondu en larmes ; je voyais bien qu'il n'y avait plus de remède, mais je ne pus me décider à laisser ce pauvre vieux qui avait eu tant de soin de moi mourir sans au moins lui rendre tous les services qu'il était possible de lui rendre. Aidé par Boileau, je le portai jusqu'au haut de la montagne ; il était sans connaissance, et ne faisait que repéter. Ah, mon Dieu ! mon Dieu ! Enfin en haut j'ai trouvé un Brischka au Prince sur lequel j'ai pu le mettre ; il est mort 3 heures après, avant-hier.

Je ne puis te dire la peine que cela m'a fait : que ne l'ai-je laissé à Fontainebleau. Il avait une existence heureuse et tranquille : enfin maintenant il ne souffre plus.

J'ai perdu mon pauvre turc il est mort de fatigue et de froid.

Nous avons, au dire des gens du pays, 26 degrés, l'air était si vif qu'il fesait mal à la poitrine. La troisième chose triste mais moins triste la voici : A Wilna j'entendis crier dans une maison ; j'y entre avec un officier d'Etat-Major ; c'était une centaine de Hessois du pays de Pappenheim qui pillaient, volaient et battaient les gens de la maison. Nous les chassons, mais lorsque nous sommes dehors dans la cour j'en vois un qui, avec son sabre nud, sabroit l'officier d'Etat-Major. J'arrache le fusil à l'un d'eux et je donne à ce scélérat un coup de crosse au milieu du visage. J'allais recommencer lorsque j'en reçois un moi-même sur la tête, qui me la fend de trois pouces de long. Cela a beaucoup saigné, et n'est rien du tout, puisque j'ai fait depuis, tant à pied qu'à cheval, 24 lieues en deux jours. D'ailleurs le chirurgien dit que c'est une plaie très simple. . . . . .

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